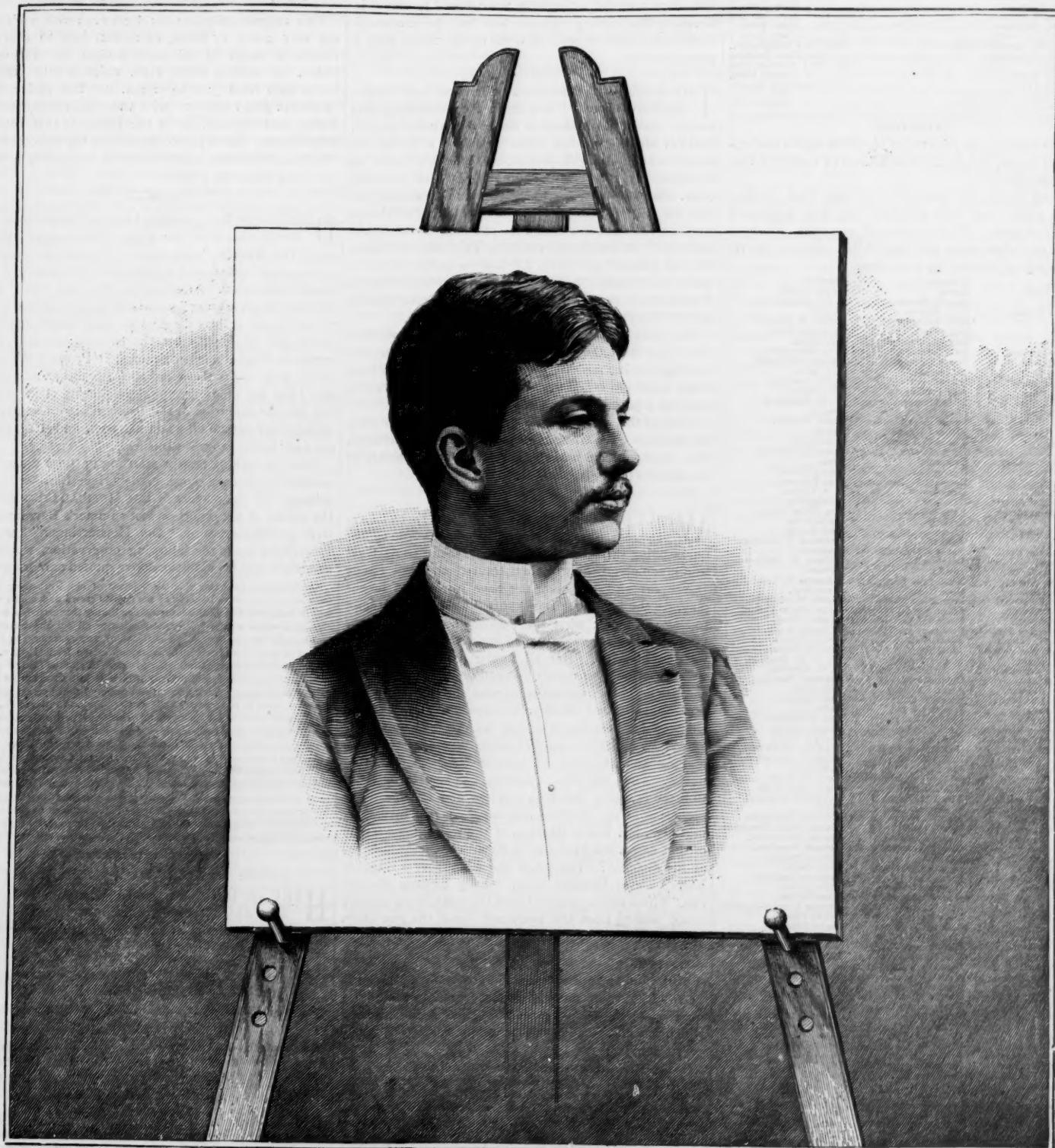


MUSICAL FOUNTAIN
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XVIII.—NO. 4.

NEW YORK, WEDNESDAY, JANUARY 23, 1889.

WHOLE NO. 467.



LOUIS GAERTNER.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 467.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, JANUARY 23, 1889.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.
BLUMENBERG & FLOERSHEIM,
Editors and Proprietors.
JAMES G. HUNEKER.

Offices: No. 25 East Fourteenth St., New York.
Western Office: Chicago, JOHN E. HALL, 236 State Street, Manager.

CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....Chicago, Ill.
Mr. E. M. BOWMAN.....Newark.
Mr. CLARENCE EDDY.....Chicago, Ill.
Mr. H. G. UNDERWOOD.....Milwaukee, Wis.
Mr. HENRY CARTER.....New York.
Mr. S. P. WARREN.....New York.
Miss KATE E. CLARK.....New York Home Journal.
Mr. A. B. PARSONS.....New York.
Mr. EDGAR J. LEVY.....New York.
Mr. EDWARD IRENEUS STEVENSON.....New York Independent.
Mr. H. E. KREHBIEL.....New York Tribune.
Mr. HENRY T. FINCK.....New York Evening Post.
Mr. LOUIS MAAS.....Boston, Mass.
Mr. A. MCARTHUR.....St. Petersburg, Russia.
Mr. FREDERICK WILLIAMSON.....Milan, Italy.
Mr. CONSTANTIN STERNBERG.....Atlanta, Ga.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Ida Klein.	Teresina Tus.	Marchesi.
Adelina Patti.	Ivan E. Morawski.	Henry Mason.
Sembranch.	Clara Morris.	P. S. Gilmore.
Christine Nilsson.	Mary Anderson.	Neupert.
Scalchi.	Sara Jewett.	Hubert de Blanck.
Trebelli.	Rose Coglian.	Dr. Louis Maas.
Marie Ross.	Kate Chaston.	Max Bruch.
Anna de Bellucca.	Fanny Davenport.	L. G. Gottschalk.
Estelka Gerster.	Janussek.	Antoine de Kontaki.
Nordica.	Genevieve Ward.	S. B. Mills.
Josephine Yorke.	May Fielding.	E. M. Bowman.
Emilie Ambre.	Ellen Montejo.	Otto Bendix.
Emma Thursby.	Lillian Olcott.	W. H. Sherwood.
Teresa Carreno.	Louise Gage Courtney.	Stagno.
Kellogg, Clara L.	Richard Wagner.	Victor Neesler.
Minaale Hauk.	Theodore Thomas.	Salvini.
Materns.	Dr. Demosch.	Boucault.
Albani.	Campanini.	Lawrence Barrett.
Annie Louise Cary.	Gundagnini.	Roni.
Emily Wianet.	Constantin Sternberg.	Edwin Booth.
Leas Little.	Dengremont.	Max Treman.
Mario-Celli.	Galassi.	C. A. Cappa.
Chatterton-Bohrer.	Hans Balaska.	Montegriffo.
Mme. Fernandez.	Aruckie.	Mrs. Helen Ames.
Lotta.	Liberati.	Marie Litta.
Minnie Palmer.	Ferranti.	Emil Scaria.
Donald.	Anton Rubinstein.	Herman Winkelmann.
Marie Louise Dotti.	Del Puente.	Donizetti.
Geistlinger.	Mme. Julia Rive-King.	William W. Gilchrist.
Fursch-Madi.	Hope Glenn.	Fernando.
Lutherine Lewis.	Louis Blumenberg.	Johannes Brahms.
Zelle de Lussan.	Frank Vander Stucken.	Meyerbeer.
Blanche Roosevelt.	Frederic Grant Gleason.	Moritz Moszkowski.
Sarah Bernhardt.	Ferdinand von Hiller.	Anna Louise Tanner.
Titus d'Ernesti.	Robert Volkmann.	Floteo Greco.
Mr. & Mrs. Geo. Henschel.	Julius Riets.	Wilhelm Juck.
Charles M. Schmitz.	Max Heinrich.	Fannie Hirsch.
Friedrich von Flotow.	Ovide Musia.	Dr. S. N. Penfield.
Frans Lachner.	Alcino Blum.	F. W. Riesberg.
Heinrich Marschner.	Joseph Koegel.	Emmons Hamlin.
Frederick Laz.	Dr. José Godoy.	Willelm Juck.
Nestore Calvano.	Carlyle Peterilea.	Carl Faelten.
William Courtney.	Carl Ketter.	Belle Cole.
Josef Staudigl.	George Gemindin.	Carl Millöcker.
Lulu Velling.	Emil Liebling.	Lowell Mason.
Mrs. Minnie Richards.	Van Zandt.	Georges Buel.
Florence Clinton-Sutro.	W. Edward Heimendahl.	John A. Broekhoven.
Callina Lavallee.	Mme. Clemelli.	Edgar H. Sherwood.
Clarence Eddy.	Albert M. Bagby.	Ponchielli.
Frans Abt.	Mrs. W. Waugh Lauder.	Edith Edwards.
Fannie Bloomfield.	Mendelssohn.	Carrie Hus-King.
S. E. Jacobsohn.	Hans von Bülow.	Pauline L'Allemand.
C. Mortimer Wiske.	Clara Schumann.	Verdi.
J. O. Von Prochaska.	Joachim.	Hummel Monument.
Edward Grieg.	Samuel S. Sanford.	Hector Berlioz Monument.
Adolf Henselt.	Frans List.	Johann Svendsen.
Eugene D. Albert.	Christine Dornert.	Anton Dvorak.
Lili Lehmann.	Dora Henningsen.	Saint-Saens.
William Casadus.	A. A. Staley.	Pablo de Sarasate.
Frans Kiesel.	Ernst Catenhusen.	Jules Jordan.
Leandro Campanari.	Heinrich Hofmann.	Hans Richter.
Frans Rummel.	Charles Pradel.	Theresa Herbert-Foerster.
Blanche Stone Barton.	Emil Sauer.	Bertha Pierson.
Amy Sherwin.	Jesse Bartlett Davis.	Carlos Sobrinho.
Thomas Ryan.	Dory Burnmeister-Petersen.	George M. Nowell.
Achille Krani.	Willis Nowell.	William Mason.
King Ludwig I. I.	August Hyllested.	Pandoloup.
C. Jos. Brambach.	Gustav Hilarich.	Maud Powell.
Henry Schradieck.	Xaver Schwarzenka.	Max Alvary.
John F. Rhodes.	Heinrich Boets.	Josef Hoffmann.
John F. Rhodes.	W. E. Haslam.	Handel.
Wilhelm Gericke.	Carl E. Martin.	Carlotta F. Pinner.
Frank Taft.	Jennie Dutton.	Marianne Brandt.
C. M. Von Weber.	Walter J. Hall.	Gustav A. Kerker.
Edward Fisher.	Conrad Ansgore.	Henry Dusen.
Kate Rolla.	Car Baermann.	Emmo Juch.
Charles Rehn.	Emil Steger.	Fritz Gies.
Harold Randolph.	Paul Kallach.	Anton Seidl.
Minnie V. Vanderveer.	Louis Svecenski.	Max Leckner.
Adèle Aus der Ohe.	Henry Holden Husa.	Judith Graves.
Karl Klindworth.	Nealy Stevens.	Hermann Ebeling.
Edwin Klahre.	Dyas Flanagan.	Madge Wickham.
Heiden D. Campbell.	A Victor Benham.	Richard Burnmeister.
Alfredo Barilli.	Mr. and Mrs. Carl Hild.	
Wm. E. Chapman.	Anthony Stankowitch.	
Otto Roth.	Moritz Rosenthal.	
Anna Carpenter.	Victor Herkely.	
W. L. Blumenstein.	Anna Bulkeley-Hills.	
Leonard Labatt.		
Albert Vebino.		
Josef Rheinberger.		
Max Bendix.		
Jules Perotti.		

THE Milan journal "Il Trovatore" publishes a complete list of the Italian theatres in which operatic performances will be given during the coming carnival season. There are sixty-three such theatres, which cover the entire kingdom, including the island of Sicily. We notice with pleasure the significant fact that the works of Wagner are gradually creeping into the formerly ultra Italian repertoires of most of these theatres. "Lohengrin" will be given at Ferrara, Mantua, Parma and Rome; "Tannhäuser" at Naples and Turin, and "Die Walküre" at Rome, with other repertoires still to be heard from.

THE Berlin correspondent of THE MUSICAL COURIER sent, last Saturday, a cablegram containing the following important news: "Bayreuth, July 19 to August 2, 'Parsifal,' 'Tristan,' 'Meistersinger.'" From this we take it for granted that Mrs. Cosima Wagner and her advisers, Felix Mottl, of Karlsruhe, and Banker Feustel, of Bayreuth, have reconsidered their determination not to give performances this year, and that the above named three works will be presented during the short period of time of three weeks, just as had been originally agreed upon after last summer's unprecedented success of the Bayreuth festival performances. The many musical Americans who intend to travel in Germany this coming summer will hail the announcement of the performances of these master works with a great pleasure.

THE musical lady who mixes the critical hash for the Buffalo "Courier" has made the astounding discovery that Fursch-Madi is not a remarkable singer, that her breath gave her much trouble in a Weber aria to which she did not do justice, and that it is unfair to compare her with Lilli Lehmann, &c., *ad nauseam*. Now, Miss Mulligan, you know you think different, but you are still so paralyzed by the little attention shown to you by the amiable Lilli that you look on her as the wonder of the nineteenth century. This, Miss Mulligan, is rank musical snobbery, for it is obviously unfair to make comparisons between two such great artists as Fursch-Madi and Lehmann, and artists whose schools are so different.

No, Miss Mulligan, as was the case last summer when you made the bad break about Cosima Wagner's marriage to Richard Wagner, you are apt to allow your warm Southern blood to carry your reasoning faculties away on a jaunt to crazyland.

That all this seriously damages the value of your critical opinions goes without saying; so mend your ways, Miss Mulligan, and never be carried away by flattery or autographs from great artists.

WHILE the critical comments on "La Tosca" have ranged from the gravest condemnation to the unreasoning shriek of delight, no one seems to have yet said much about the wretched travesty on music Fanny Davenport and her company have introduced in the play. In the first place Davenport should never attempt to sing in public; what she may do in private depends upon the critical capacity and endurance of her newly wedded husband. But all public exhibitions of her vocalism should be sternly frowned down; first, because she has no voice; secondly, because she does not know how to sing, and thirdly, because she has a sister, Blanche La Blanche, who has both voice, knowledge and style, and who would be pained at a near relative's making an exhibition of herself before a suffering public. Then the chorus singing was something awful to listen to, being tuneless, timeless and terrible. The orchestra of the Davenport company is led by a good musician, Mr. Harry Braham, of the well-known family of that name, but what can he do with the poor material at his disposal? The hit of the whole play is Edgar S. Kelly's clever Chinese song, "Lady Picking Mulberries," which seems to have taken the town, being already heard issuing from the puckered lips of the small boy, an ever sure test of popularity.

WE would respectfully call the attention of Mr. Anton Rubinstein and Mr. Rafael Joseffy to the following circular that comes to us from Kansas City, Mo., and which was conspicuously displayed in flaring posters all over the town:

The great pianist! Heinrich Kohler! The peer of Rubinstein and Joseffy. At V. M. C. A. auditorium, corner Ninth and Locust, Monday and Tuesday, January 21 and 22.

Members entitled to two admissions on the 21st without punching tickets by paying for reserved seats. Balcony, 10 cents; first floor, 15 cents.

This is the literal wording, and we advise the above named gentlemen to look to their laurels, for Mr. Kohler evidently means business, by taking the critical

bull by the horns in advance and simply declaring with sublime nerve that he is the peer of Rubinstein and Joseffy and that he will stop all competitive efforts on the part of these two pianists by putting balcony seats at 10 cents and first floor at 15 cents.

Here is an idea that might profitably be taken up by pianists of the effete East who charge too much for their pianistic performances. Mr. Kohler, welcome! Come East, or, as Rosenthal soon hies himself Westward, have a Græco-Roman wrestling match according to the rules of Bach and Chopin, and see if you can knock out the little giant of the keyboard from Vienna.

UNDER the title of "Piano versus Fiddle," the "London Piano Trade Journal" writes as follows:

An amusing case was tried at the Chester County Court on Thursday, December 21, in the form of an action brought by a joiner and builder named Cooper to recover damages from an engine driver named Ellis, for annoyance and loss of rest occasioned by defendant playing his piano every night till a late hour. The parties, according to Mr. Churton, solicitor for the plaintiff, lived in imposing looking houses, with partition walls only 4½ inches thick, and defendant had a piano, which was played every night from 7 to 9 and from 10 until after 11 o'clock. Plaintiff, who had to rise at 5 o'clock, was unable to sleep owing to the noise of the piano. Mr. Brassey, solicitor for defendant, said plaintiff annoyed his client by playing an opposition fiddle till midnight. Mr. Churton suggested that defendant should not play after 10 o'clock. Ultimately the judge adjourned the action for two months to see if a settlement could not be effected.

This suggests that one could get even with one's enemy very easily by hiring room next door to him and pursue a series of midnight studies on the ophicleide, or start a zither club, which would practice scales daily from 3:30 to 6:30 A. M. The police have forbidden piano practice with the windows opened in Berlin and Weimar, but if the police in this country would kindly forbid piano practice on the concert stage by alleged virtuosos they would be conferring a favor on a long suffering public.

DURING the just completed first performance at the Berlin Opera of the entire "Nibelungen" tetralogy, "Die Walküre" was given in its pristine form, *i. e.*, without any curtailment whatsoever, and created a profound impression. Alluding to this fact, the "Neue Berliner Musikzeitung" maintains that it is really the "cuts," more or less illogical as they needs must be, which are responsible for the reputed tedious movements in Wagner's music dramas. "Produce Wagner's works as he wrote them and all fits together admirably, every bar will prove but the development of its preceding one, the attention of the listener becomes arrested without any special effort on his part, and all appearance of 'undue length' vanishes."

There is nothing new or startling in these apparently paradoxical lines of our e. c. the "Neue Berliner Musikzeitung" for the readers of THE MUSICAL COURIER. In the course of his report on last summer's Bayreuth festival performances of "Die Meistersinger" our Mr. Floersheim made the following observation, which absolutely coincides with the above quoted paragraph:

Anything more charming than the picture of old Nuremberg in the third act and the animated scene of the festival crowd and guilds cannot well be imagined, and all this is brought on during the few minutes of orchestral interlude which Wagner has written to fill out the intermission between the first and second half of the third act, necessary to effect a change of scene from Hans Sachs' workshop to the festival place. This magnificent piece of orchestral writing, descriptive of the festive procession, is entirely cut out at New York, which is just as much to be regretted as the many other cuts that, on account of the apparent length of the work, seem to be necessary evils in New York. In Bayreuth, however, where time is not money and where the performance of "Die Meistersinger" lasts from 4 in the afternoon till 10 in the evening (including two intermissions of about forty minutes each), every note is given, and I can assure the readers of THE MUSICAL COURIER that it seems not a bit too long, for cuts in a work which is so logically constructed, planned and carried out in detail as is "Die Meistersinger" of necessity must obfuscate the meaning of important moments, and if you cannot follow or completely understand the thread of the plot in all its amusing and yet instructive allegorical richness, you may be apt to find the shortened version a longer one than the fascinating complete one.

THREE IDEAL MODERN PROGRAMS.

HERE are three ideal modern programs which are offered by THE MUSICAL COURIER to conductors who desire to offer their auditors something concise and also intensely modern:

- I.
 - Overture, "Sakuntala".....Goldmark
 - Second Piano Concerto, B flat major.....Brahms
 - Symphony, "Im Walde".....Raff
- II.
 - "Eine Faust Ouverture".....Wagner
 - First Piano Concerto, B flat minor.....Tschaiowsky
 - Symphonic Prologue, "Otello".....Krug
 - Scherzo Capriccioso.....Dvorak
- III.
 - Overture, "Phèdre".....Massenet
 - Duo for alto and tenor, from "Samson and Delilah".....Saint-Saëns
 - Dramatic Symphony.....Rubinstein

It will be seen by a glance at the above names that all are living with the exception of two, Wagner and

Raff, and we rather fancy that the selections offered are the very cream, so to speak, of the works suitable for concert performance of the composers mentioned.

OPERA SINGERS ON THE CONCERT STAGE.

THE constantly growing custom of giving operatic singers the preference on the concert stage is greatly to be regretted, as it is contrary to the spirit of what should constitute concert singing and concert repertory.

Musical managers and directors naturally wish to fill their houses, and they think they can do so by engaging some well-known drawing card of the operatic stage.

The public, curious to see operatic artists in their own personality after hearing them in so many different rôles, are often greatly disappointed. Opera and concert singing are as entirely different branches of one and the same art as the dramatic rôles of the hero, the heroine, the ingénue or the low comedian; or, in pictorial art, the portrait, the marine or the animal painter.

It would hardly be probable for a person about to have her portrait painted to ask a landscape painter to do so, nor would a sensible theatrical manager intrust the rôle of the first walking gentleman to the heavy villain.

In scarcely any other branch of art are there more sins committed than on the concert platform, and this fact we wish to demonstrate at once.

The concert singer must be endowed by nature, vocally as well as musically, with as much talent as the opera singer. He has also to undergo the same process of development during the period of his studies, and if he finally has reached the point at which he can satisfy the demands of able critics and can delight an educated public, then, after all, there is only one chance in a hundred that he will have success.

Is it indeed possible for a concert singer to easily make a great hit? The few concert singers now before the public with whom it is the case can be enumerated on the fingers of one hand.

These few, however, can thank their lucky star for the good fortune that allowed them to become such favored exceptions in their field.

As for this field itself every musician and connoisseur will have to concede that concert singing, vocally and technically, makes greater demands on the singer than opera singing.

The concert singer has only his own personal resources to rely upon; nothing exterior assists his performance. Solely with the aid of his voice, his musical ability, and his powers of expression he has to present a plastic, well defined character. His style, his technical schooling and his taste must therefore be much more minute and refined than that of an opera singer.

Where to the operatic singer, in cases of vocal defects or lack of technic, his pantomime, even a mere gesture, or the so convenient *parlando* are ever ready sources of assistance, the concert singer has nothing but his own refined art to fall back upon.

The plastic formation of a character, as, for instance, in the oratorio, or the quickly changing pictures of sentiment in the *Lied*, the concert singer must succeed in representing through finer *nuances*, more developed articulation, all, generally, in a brief period of time, while the opera singer has at his disposal the whole of the opera's duration, i. e., an entire evening.

The concert singing of operatic singers has usually also another drawback, and that is with regard to the repertory. Opera singers, as a rule, interpret only that kind of music which we have heard them sing so many times during the season. Where, then, does the idea of concert music and concert singing come in?

The result of these misapplications is undoubtedly affecting also composers, for, in order to be heard, they will say to themselves: "To what end is our laborious work, careful writing and the eternal polishing so necessary for oratorio music and songs? Why not rather write at once an opera?" And thus it is we see composers with abundant lyrical talent, but without the necessary dramatic instincts, waste their efforts in writing operas which have no genuine vitality.

Not infrequently want of time or indolence on the part of the concert conductor, who is not willing to devote the proper time to rehearsals, may induce the selection of the singer.

How little the public, on account of all this, is given a chance to develop its taste for concert music is another point worthy of consideration. Opera singers impart to their interpretations operatic *nuances*, sharp and abrupt transitions and exaggerated coloring, which the concert singer does not command, and which, as we said before, are out of place on the concert platform.

To speak of the fact that through this willful neglect on the part of conductors concert singers often have

their artistic careers spoiled, and in many cases also lose their means of subsistence, would be superfluous, as the one is the necessary consequence of the other.

The concert singer, however, must live just as well as the opera singer, and the latter would by no means allow the former to usurp his own place; and thus it happens that so many concert singers are forced to teach for a living, for which occupation even the most talented of them are not always fitted. Here we have arrived at a point of which Schumann would say: "Many are chosen, but few deserve to be."

THE DEATH OF DR. HUEFFER.

NO intelligence has come from England of late so sad as that which on Sunday told of the death of Dr. Francis Hueffer, for many years music critic of the "Times" newspaper. Dr. Hueffer died on Saturday last, of erysipelas, in Brook Green, London. He had lived out but little more than half the span allotted to man by the Psalmist (he was but 43), and his friends at home and abroad were entirely unprepared for the news of his death.

The death of this man is a severe loss to English literature and the art of music. It is not alone because he was the foremost champion in England of the cause of Richard Wagner that his death is to be deplored, but because he was the foremost English writer on musical subjects the world over.

He was thoroughly imbued with the principles of that operatic reform which Wagner advocated in his polemical writings and exemplified in his compositions; but this did not shut out from his heart sincere love also for all that is beautiful and noble in the art of others. Of all the writers connected with the daily and periodical press of London he had the soundest judgment, the deepest sympathy and the most finished literary style.

Those who have read even the most inconsequential of his newspaper notices will not be able to recall in any of them any of the carelessness or flippancy which many writers, even of note, think justified in such ephemeral productions. They were marked by the same fine, sound English, the same sincerity of purpose, the same cogency and forcefulness that were to be found in the writings which he prepared for the great quarterlies of England or for use in book form.

He was a believer in Wagner, and to his writings more than to those of any other man, or set of men, the English public owe whatever degree of acquaintance they have of the poet-composer's purposes and methods. His criticisms were altogether impersonal, his learning wide, his motives beyond cavil.

Though Dr. Hueffer's memory will be longest cherished for what he did in behalf of musical progress, it would be unjust to think of him only as a writer on music. Besides his book on "The Music of the Future," which contains an admirable exposition of Wagner's theories, Dr. Hueffer wrote a standard work on the Trouvères and the poetry of the Provence, and a delightful book of studies in Italian poetry. He was a brother-in-law of Dante Rossetti. His Provençal investigations led him to the choice of the subject, "Guillaume de Cabestanh," for the libretto which he wrote about three years ago for Dr. Mackenzie, who had previously set another of Dr. Hueffer's opera books, "Colomba." He also translated Verdi's "Otello."

When Great Britain was celebrating the golden jubilee of Queen Victoria, Dr. Hueffer sent in his tribute in the shape of a pleasant survey of music in the Queen's reign, which was published in one of the English magazines. This essay he afterward expanded into a book, with the publication of which, it is much to be hoped, his untimely death will not interfere.

He also edited the series of biographies entitled "The Great Composers," and translated the Wagner-Liszt correspondence. This latter work was the last of his publications between boards that came under our notice, and from a supplementary editorial notice of it printed last November, after we had exhaustively reviewed its contents, we are glad to reprint the following paragraph as a deserved tribute to the intellectual and moral worth of a man who did great service in the cause of art:

The prompt appearance of the volume in an English translation was naturally to have been expected, and the choice of Francis Hueffer as the translator was almost as inevitable. It is not alone as music critic for the London "Times" that Dr. Hueffer has made a name for himself, nor as a successful student and critic of Italian and Provençal poetry. He stands before the world as the foremost champion in Great Britain of the modern tendency in the musical art, and as one who performed a task in behalf of Wagner's artistic system like that which he himself credited to his old colleague, John Oxenford, with having performed for Schopenhauer's philosophy. The wisdom as well as propriety of the choice is seen in the elegant preface to the English volumes and to the clearness and forcefulness which characterizes the translations. The work of putting letters like many in these books into a language foreign to the writers is not always easy, as Dr. Hueffer himself is forced to confess;

and the difficulty is enhanced by the need, which an intelligent translator is bound to feel, of making technical discussions as clear as possible to the general public. By the manner in which he has performed the task in all its aspects Dr. Hueffer has merited the gratitude of all lovers of music and students of art biography.

Symphony Society Concert.

MR. WALTER DAMROSCH presented to the many frequenters of his fourth Symphony Society concert at the Metropolitan Opera House on last Saturday night (the public rehearsal, as usual, on the previous afternoon being also well attended), quite an interesting, but somewhat lop-sided, program which read as follows:

Symphony No. 2, in C minor.....Tchaikowsky
Concerto for violin solo with orchestra.....Tchaikowsky
Miss Maud Powell.

Scene from the sacred opera "Moses".....Rubinstein
"The finding of the child Moses," for female solo voices and female chorus. (New, first time).

Miss Anna L. Kelly, Miss Von Doenhoff, Miss Macpherson, Mrs. Goettich, and the Ladies' Chorus of the Oratorio Society of New York.

Three marches—

1. "Dead March" from "Saul".....Händel
2. Hungarian March.....Schubert-Liszt
3. "Kaiser March".....Wagner

The Tchaikowsky symphony is decidedly not a great work, although parts of it are highly interesting on account of peculiar and at times quite humorous orchestral coloring and effects. Notably is this the case in the unduly spun out variations on a short but characteristic C major theme in the last movement, which is probably taken from some Cossack dance. The first movement is the weakest in invention, but the best so far as thematic development is concerned. The slow movement in E flat (andantino marziale, quasi moderato), is a not over successful imitation of the march movement from Raff's "Leonore" symphony with the dramatic episode in the middle, which makes the latter so beautiful and intensely interesting, left out. The scherzo in C minor, however, is a rather strong, though more peculiar than beautiful, movement. The work was fairly well played by the Symphony Society's orchestra, Mr. Damrosch conducting from memory.

A work of a somewhat higher order is the Tchaikowsky violin concerto in D major, of which the two first movements are absolutely beautiful in point of invention and show, masterly treatment of the thematic material as well as of the resources of the solo instrument, the orchestration being, as in most of the gifted Russian's works, as interesting as his harmonizations are at times novel and daring. The canzonetta in G minor with an extremely beautiful middle episode in E flat major, the whole performed *con sordino* by the solo instrument, is a real little gem. The last movement, however, is both weak and conventional.

Miss Maud Powell played the extremely difficult work with a beauty of tone and purity of intonation, finished technic and excellent bowing, and, lastly, with a rare musical conception and feeling that place her in the very front rank of American violinists of either gender. The fourfold recall she gained at the conclusion of the concerto was a deserved and not merely a flattering compliment. We cannot refrain from mentioning, aside from Miss Powell's artistic excellences, her modest, simple, straightforward and unaffected deportment on the concert platform.

The scene from Rubinstein's sacred opera "Moses" is not a very strong one, and if it is, as has been affirmed, the best excerpt from the entire work, we have no desire to hear the rest, for the light had certainly gone out of Rubinstein when he wrote "Moses," and therefore we prefer to remain in the dark about this alleged sacred opera. Miss Anna L. Kelly displayed an agreeable, pure soprano voice, of, however, somewhat too light a calibre to fill the large opera house or to be at all times distinctly heard above the efforts of the female chorus of the Oratorio Society, who sang very well.

The three marches which formed the finale of the program were as unsuited to each other for one grouping as they possibly could have been. The "Dead March" from "Saul" seems too thin and antiquated for concert performance nowadays. Schubert's pretty Hungarian march in C minor loses its quaintness when transplanted from the piano to the orchestra in so noisy, obtrusive and undignified a manner as Liszt has done. The eternal use of the trumpet in the trio is absolutely unmusical, and the fault is made more glaring still if the trumpet part is played on a cornet, and poorly played at that, as was the case at the Symphony Society concert.

Wagner's colossal "Kaiser March," however, would have been a very satisfactory winding up of the program if it had only been fairly well performed. The Oratorio Society chorus, however, were not powerful enough to bring out the close of the march with anything like telling effect, and it would have been better to have this coda performed by the orchestra only. The orchestra, however, and Mr. Damrosch's conception of the march were equally disappointing.

—Miss Amy Hare, an English pianist who has studied in Germany, gave a piano recital at Steinway Hall last Thursday evening. Miss Hare played compositions by Schumann, Beethoven, Chopin, Grieg, Raff and Rubinstein, and showed she had been carefully schooled, although revealing no individuality whatever, and also pedaling very badly. Miss Hare comes at a very inopportune time, as the market at present is glutted with good, bad and indifferent pianists.

PERSONALS.

LOUIS GAERTNER.—We present our readers this week with the portrait of a young violinist who will probably be heard in New York before the season ends. Mr. Louis Gaertner, the son of the well-known Carl Gaertner, of Philadelphia, was born in that city January 24, 1864, consequently he is just twenty-five years old, but he has nevertheless accomplished much for so young a man. Displaying a strong talent for music he received his first lessons from his father, a thorough musician of the old school of strong individuality, and who believed in the old adage relative to sparing the rod; the consequence was that his son Louis, when he went to Europe, was equipped musically far beyond his years, knowing the string quartet literature thoroughly. After studying for some time in Leipsic Mr. Gaertner resolved to go to Berlin, where he studied five years with Joachim alone at the Hoch Schule. He also studied with Professor Wirth, and harmony under Härtel. He made such progress in his studies that he was deemed worthy of the honor of playing before Emperor William I. Determined to develop his talents on all sides Mr. Gaertner went to Paris, where he studied a season with Henri Léonard, and then concertized successfully in Germany, France, Switzerland and England. His repertory embraces nearly everything in the classic and romantic school, he playing the Bach chaconne and the Joachim and Brahms concerto with equal facility; but the strongest characteristic of his playing, in addition to his large tone and technique, is its intellectual quality. He is a thinker as well as a violinist, and his playing reveals it thoroughly. Mr. Gaertner will probably play the Joachim concerto on his first appearance here.

DEATH OF ILMA DI MURSKA.—The cable last week brought the news from Munich of the sad death of Ilma di Murska, the once famous cantatrice; also the shocking circumstance of her daughter's suicide, who was actuated, doubtless, by despair at the loss of her mother.

Grove places Di Murska's birth "about" 1843, but people who know say she was born much earlier. She was a native of Croatia, and was a pupil of Marchesi, making her operatic debut in Florence in 1862, and later was engaged for several years at the Vienna Opera House.

In 1865 she first appeared in London as "Lucia," a role in which, with the exception of Adelina Patti, no singer has ever approached her. From that time on she was frequently heard in the British metropolis in her large and varied repertory, which included, among other parts, "Dinorah," "Amina," "Leonora," "Gilda," "Linda," "Queen of the Night," "Isabella," "Ophelia," "Bertha," the Queen in "The Huguenots," "Filina," "Elvira," &c. She even achieved success as "Senta," which, from a dramatic point of view, lay without her own special line. In 1873 she first came to this country, and instantly succeeded in establishing herself as prime favorite with our public. Her singing of "Amina" in "La Sonnambula," "Lucia" and the "Queen of the Night" will not be forgotten by those who heard her during the season of Italian opera at the Grand Opera House.

Some memorable performances were given at the time in conjunction with Pauline Lucca and the tenor Tamberlick, and the attendance on the night of their joint appearance in "The Magic Flute" is to this day referred to as phenomenally numerous. Later she went to California, extending her travels round the world. A little more than a year ago she returned to America to accept the position of instructress at the National Conservatory of Music, which, owing to some unpleasant disagreement, she was obliged to abandon. After an unsuccessful concert in Chickering Hall she returned to Europe broken down in health and in very straitened circumstances. The remarkable compass of her soprano voice, nearly three octaves in range, together with her brilliant and original execution, really made her one of the few legitimate successors of the famous Persiani. Her inimitable staccato will long linger in the memory of concert goers, and when she was in her prime she sang easily F in alt. She spent much of her time in Australia and New Zealand, and was singularly unfortunate in her various matrimonial experiments. *Requiescat in pace.*

THE WILL OF EMMA ABBOTT'S HUSBAND.—Emma Abbott, of English opera fame, appeared in the Surrogate's office last Wednesday, before Probate Clerk Tierney, and filed the will of her husband, Eugene I. Wetherill. It was executed at Syracuse on October 13, 1877, and witnessed by Charles W. Snow and William W. Campbell. The testator, by his will, leaves all his property, both real and personal, to his wife, Emma Abbott, and makes her sole executrix. Wetherill had accumulated quite a fortune. His business reputation was excellent among opera singers and musicians. Apropos of his death the "Sun" prints the following:

"The marriage of Eugene Wetherill and Emma Abbott, the opera singer, was one of the most perfect unions I ever knew of," said an intimate friend. "Their devotion to each other seemed absolute. When Wetherill met Miss Abbott, ten or twelve years ago, he was a partner in the wholesale drug house of John F. Henry & Co., of College place. He fell desperately in love, but was unable for some time to gain the singer's consent to a marriage. She was unwilling to abandon the operatic stage, the successes of which she was just beginning to know. A compromise was finally effected, in which, as is usual in such cases, the man made all the concessions. Wetherill withdrew from the drug business, and agreed to devote himself to the management of her finances. And so they were married. That he was abundantly able to care for her was evidenced by the fact that a fortune of over \$300,000 was placed to his credit as a result

of his share of the drug business. His practical, everyday common sense and shrewd Yankee foresight aided him in the theatrical business, and, as a result, Miss Abbott began to be a money maker from the start. By a careful investment of the profits of her operatic ventures, chiefly in lands in some of the booming Western towns, he had so increased them that now Miss Abbott has a fortune in her own right of more than half a million. It was on a special business trip to look after some of these investments that Wetherill took the cold that carried him off so suddenly."

VERY PATRIOTIC.—Joseffy expressed his views in the "Evening Sun" last week on opera in the following manner:

"Opera in German; is it to be or not to be?" was the question discussed the other night by a few prominent musicians in the organ box of Steinway Hall, while an orchestral concert was given below. The most striking and original suggestion was made by Rafael Joseffy, the genial pianist. He said: "In my opinion, the outcry for a change, if there is any, is not directed against the music or style, but against the language. Change it; give us the operas of German, French, Russian or Chinese composers sung in the United States language and there will not be one crank raising his voice. I think it is quite a legitimate demand, that for opera in English, and I am sure that we will all have it if we live long enough. It is not an impossible thing. When I go to my home in Buda Pesth I always hear a national opera. It is the pet of the nation, and they put on Wagner, Gounod and Verdi there in the Hungarian language. There were many people who thought it would be an impossible thing to translate Wagner into Hungarian. Nobody will object to foreign artists when they know how to sing in English, as nobody objects to a foreign born citizen."

It is not a bad idea, Rafael; but as you have not heard a Hungarian opera for ten years (which time, praised be the shades of Chopin! you have passed in the United States), you can hardly say how Wagner would sound in the Magyar vernacular.

WHISTLING AND BUSINESS BOTH BAD.—We notice the following dispatch from Bridgton, N. J., last Friday:

An attachment was issued last evening at the instance of Lawyer A. Watson Atwood, of Philadelphia, representing Elmer E. Hand, on the proceeds of the Alice J. Shaw Concert Company, who were performing at the opera house, and upon a trunk belonging to Mrs. Shaw. Mr. Hand claims that Major James B. Pond and Mrs. Shaw, trading as the concert company, owe him \$150 for previous services as advance agent. Mr. Pond was not in Bridgton, but the claim was repudiated by the others. The proceeds remain here until the matter shall have been settled, together with a deposit of \$50 by the company as security for the trunk. Hand is the son-in-law of Major Pond and the husband of Edith Pond, the "singing reader" of the company.

DARCLÉES SUCCESS.—We have to chronicle the success of a young and pretty Roumanian vocalist, Miss Darclée, who has just made her first appearance as "Marguerite" in "Faust" at the Paris Grand Opera. She was to have come out as "Juliet," but her first rehearsal with the orchestra inspired her with a wholesome fright, and she begged off. As "Marguerite" her success went *crescendo* from the first scene to the last, and at the close of the opera she had sent her audience frantic with delight.

NEVADA ENGAGED.—In consequence of her almost phenomenal success in "Lakmé," at the Royal Theatre, Madrid, Miss Emma Nevada has just been engaged for forty performances in South America, for which she is to receive \$2,800 each. She will inaugurate the new theatre at Rio de Janeiro, which will be named after her, and will henceforth be known as the Nevada Theatre.

NAPRAVNİK'S ANNIVERSARY.—The twenty-fifth anniversary of Napravnik as conductor of the National Opera at St. Petersburg was recently commemorated with a gala performance of Napravnik's most beautiful opera, "Nijegorodsky." Napravnik was knighted by the Czar and received numerous presents, congratulations and telegrams. Anton Rubinstein called on him at the head of a deputation from the Imperial Conservatory of Music, and a deputation from the Philharmonic Society took part in the grand ovation which took place at the opera house after the performance of the fourth act of the opera.

GUDEHUS ENGAGED.—Gudehus, the Wagner tenor of the Dresden Theatre, has been engaged for the Berlin Opera when his time at Dresden is up, which will be in 1890. Gudehus will take Niemann's place in Berlin. Up till 1890 the Dresden tenor will sing as "Gast" during four months in the year, at Berlin, receiving an honorarium of 850 marks (\$210) for each appearance.

DONT'S DEATH.—The death is announced, at Vienna, of Prof. Jacob Dont, the excellent violinist and eminent teacher of his instrument, Leopold Auer and Adolf Brodsky having been among his pupils. His numerous violin studies, more especially his "Gradus ad Parnassum," will perpetuate his memory among the growing generation. The deceased artist was in his seventy-fourth year.

CUI'S NEW OPERA.—The distinguished Russian composer, César Cui, is at work upon a new opera with a French libretto, the subject of which is taken from Richépin's "Le Filibustier." The work is expected to be ready some time next year.

MARIE ROZE IN FRANCE AND ENGLAND.—At her concert at Orleans on the 29th ult., between the two parts of the program, the mayor presented Marie Roze with an illuminated address and wreath of silver, subscribed for by the leading inhabitants of the city. Concerts at Bordeaux and Lyons will conclude the journey to France, after which the artist will return to England for her provincial tour.

JEAN DE RESZKÉ.—It is announced in Paris that an offer has been made to, and will probably be accepted by, Mr. Jean de Reszké to renew his contract at the Grand Opéra for his own term from next May at the greatly increased salary

of \$3,000 per month, with liberty to take any *congé* he likes for the summer opera season in London.

BOEKELMAN RETURNS.—Bernardus Boekelman, the well-known teacher, pianist and composer, returned from a flying visit to his family, with whom he spent Christmas in Germany, by the Gascogne last week. He saw Clara Schumann, Reinecke and Jadassohn and heard two of his orchestral works performed for the first time in Holland, Mr. Boekelman's native country. He looks hale and hearty and the trip has evidently done him good.

A SECOND WAGNER.—To bear the name of a great man is to inherit responsibilities of a weight commensurate with the greatness of the name. We are led to this philosophical observation by the announcement that there is, at the present moment, a Viennese composer who bears the name of Wagner and who is engaged in writing an opera entitled "Casanova in Paris." The libretto of the work is understood to be drawn from the "Memoirs of Casanova." We shall be curious to know with what measure of loyalty the new Wagner will support the traditions of his great name. Add lustre to it he cannot; it will be all we can expect if he do not disgrace it.

RHEINBERGER REMEMBERED.—Professor Joseph Rheinberger, of Munich, has been decorated with the Bavarian order of Maximilian.

LITOLFF'S OPERA.—The musical news from Paris comes heavy with announcements of a failure; or, if not an absolute failure, at best a *fiasco d'estime*. A new opera with the ungainly title of "The Flying Squadron of the Queen," the libretto by Messrs. Adolphe d'Ennery and Jules Brévil, and the music by Henry Litloff, was produced at the Opéra Comique the other day. The plot of the new opera is much too complicated, and, if the truth must be spoken, much too silly to deserve telling in these columns. As for the music, only one number was redemanded, and that was an *entr'acte*! The production of this opera has, however, served one useful purpose; it has reminded us that Litloff is still in the land of the living. He is so rarely heard of nowadays that when his opera, "The Templars," was brought out in Brussels some time ago it was discussed as a posthumous work, and the papers were full of biographies of the author. Litloff, it appears, does not mind being thought dead nearly so much as being thought a German. His great object is to be considered French; but as a matter of fact he is nothing in particular. He was born in London in 1818, his mother was Irish and his father Alsatian, one of the first Napoleon's heroes, captured in Spain, and long a prisoner in the dungeons of perfidious Albion. Young Litloff wandered aimlessly over the face of the earth. He was heard of in Holland, in Germany, in Russia, in Poland, in Austria. At Weimar he met Berlioz, and Berlioz made him as much a Frenchman as he has since succeeded in becoming. He married Miss de Larocheoucault, but she died soon afterward, and he remains faithful to her memory, though in a vague sort of way, as the following perfectly true story proves.

During the rehearsals of his opera, "Eloise and Abelard," at the Folies Dramatiques, he went up to the manager and said: "I say, Milher, you're going to put it on on Monday, aren't you? Curious coincidence; just the anniversary of my poor wife's death." The first performance was put off for a few days. Litloff meets the manager again. "I say, Milher, you're going to put it on on Saturday, aren't you? Curious coincidence; just the anniversary of my poor wife's death." Again, for one reason or another, the first performance is put off; again Litloff meets the manager and once more he says: "I say, Milher, you're going to put it on on Thursday, aren't you? Curious coincidence; &c. &c. *da capo*. And the point is that the remark was made each time in perfect seriousness and good faith. As a composer, Litloff is distinguished by great science, but is devoid of *afflatus*, and melody seems to be an unknown quantity to him. "The Flying Squadron of the Queen" will probably very soon take its flight and be seen no more.

PATTI AND PARIS.—If the Paris "Temps" may be believed, Patti will return to the French capital in late spring after having absolved her South American engagements, and that she will thenceforward become a member of the personnel of the Paris Grand Opera. To us this sounds like a canard which we contradict in our foreign notes.

LALO AND THE LEGION.—By a decree dated December 31, 1888, Edouard Lalo, the composer of the much applauded opera, "Le Roi d'Ys," which we are soon to hear at the Metropolitan Opera House, was promoted to the degree of "officer" of the order of the Legion of Honor. Lalo is the only musician who received as a New Year's present the red ribbon.

BARKER.—On Saturday afternoon, in the presence of the whole company, Mr. Rudolph Aronson, with a few well chosen remarks, presented Mr. Richard Barker, the stage manager from the Savoy, London, who came here to assist in the production of "The Yeomen of the Guard," with a handsome traveling bag. As usual in cases of unexpected testimonials, the recipient was very pleased. In his expressions of acknowledgment Mr. Barker was very happy, and humorously said that he thought it was a polite hint for him to pack up his belongings and return home. It would be well if we

possessed a few more stage managers of the stamp of Mr. Barker.

THOMPSON TRAVELING.—Thompson, the great Belgian violinist, has just begun a successful tournee which will take in the cities of Milan, Florence, Rome, Naples and Madrid. Beside his usual rich repertory he will play a new violin concerto in B minor by his pupil, T. Ragghianti, who last year took the first prize of the Liège Conservatory of Music.

IN NEW YORK.—Mr. Anton Strelzki paid us a visit this week. He was en route for Philadelphia and Boston to fulfill concert engagements in those cities.

CAMPANINI'S ILL FORTUNE.—Poor Campanini is having a hard time. When one thinks of his remarkable career there is scarcely a sadder spectacle than this great singer, with money and voice both gone. Yet he is an artist still, and the most exacting critic in New York gives him credit for knowing more about his art than any other tenor before the public. He is so complete a master of every trick and device of vocalism that, with the limited means at his command, he can effect more than others can with more perfect equipment. He is proud, too, under adversity. Two weeks ago the Metropolitan Opera Company, having announced "Faust" for an evening performance, were in sore straits because Alvary and the high voiced Perotti were both ill. They offered the part to Campanini, but he refused to sing for less than \$1,000, the same price that he used to get in his palmy days. His financial difficulties have been long coming on. In 1883, on returning to Italy after the usual winter season of balmy success, he bought a great manorial estate, with tenants, game, preserves, horses, dogs and servants. The little matter of \$300,000 that it cost him was beneath consideration when he could make \$40,000 a year. But, alas! his voice failed him. High living and abundant champagne agreed less with his constitution than with his appetite, and he was seized with that unfortunate bronchial affection. For two years he did not sing a note, and the third year he could sing only a little. The next year he brought Verdi's "Otello" to America and lost \$25,000, and this year's attempt to retrieve his fortunes by another concert company has cost him \$5,000 or \$6,000 more. Some of his friends' money has gone with his own, one man alone being his creditor to the extent of a cool \$12,000.

The above is from the New York correspondent of the Worcester "Spy," and, although it refers to several causes of Campanini's failure here, it omits one of the leading reasons. Campanini was tempted and induced to embark in his recent ventures by unscrupulous parties who saw that there was money, at least for them, in trucking to the tenor's vanity, and so there was. These parties, especially one malodorous individual, are chiefly responsible for the spectacle. We do not believe that Campanini refused to sing for a sum less than \$1,000. This is no doubt an error.

Boston Symphony Orchestra.

THOSE who were not kept away from the second concert of the Boston Symphony Orchestra on account of a somewhat incongruous and not over interesting program, devoid of any novelty and the absence of a soloist, had the good fortune of hearing some of the best orchestral performance New York has ever been offered. The large and cultured audience present at Steinway Hall last Tuesday night were not slow in appreciating this fact, and Mr. Wilhelm Gericke, the eminent conductor of the Boston forces, was loudly applauded after each separate movement and more strongly yet at the close of each of the four numbers representing the program. These were:

Symphony in D major, No. 2.....Haydn
Suite in F, op. 39.....Mozzkowski
Hungarian Dances.....Brahms
Symphonic poem, "Tasso".....Liszt

Haydn's charming, ever youthful and exuberant D major symphony, without doubt one of the most beautiful works that emanated from his almost over fertile pen, was played with a tonal beauty, precision, finish and attention to dynamic details that could not have been surpassed, and which, as far as the first and last movements were concerned, we have in all our experience never yet heard equaled. These were absolutely flawless performances.

Almost the same must be said for the first, and musically most important, movement, allegro molto e brioso of, Moszkowski's F major suite, which was played at the same time with verve and some abandon, as much, at least, of the latter quality as an orchestra can, under Mr. Gericke's strict conducting, possibly display. The D minor allegretto gioioso, which smacks a trifle too much of the piano, was nicely and accurately performed, while of the clever variations in A the exquisite one for strings pizzicati and the Hungarian one, pleased us most. The much applauded flute variation deserved this compliment only as far as the technical execution on the Boehm flute was concerned, while as for phrasing and breathing, both Mr. Wehner and Mr. Oesterle, of New York, could give the Boston crack performer a few lessons on this selfsame variation. The solo violin variation also did not quite come up to our expectations, which, however, we must admit, were of the very highest.

The concluding "Perpetuum Mobile," an orchestral virtuosus number *par excellence*, was played with magnificent ensemble and display of technic, the first horn distinguishing himself in this, as well as throughout the entire evening, by fine phrasing, beautifully graded tone production and absolute surety; but an occasional obtrusiveness in places where no horn solo was intended by the composer marred the general impression of this otherwise excellent artist.

The Brahms Hungarian dances consisted of the G minor

and F major ones, orchestrated by Erdmannsdörfer, and the one in D major very cheaply orchestrated by Parlow. Apropos of these popular dances we learn that a number of them has just been set for orchestra by no less skillful and original an *instrumentateur* than Anton Dvorak, and we shall be glad to hear them in the near future.

Liszt's "Tasso" ("Lamento e Trionfo"), the second best of his symphonic poems, was likewise exceedingly well performed, the tone quality of the bass clarinet alone being inferior to the rest of the instruments.

The concert altogether was, as we said before, a great artistic treat and success.

Thomas Matinée.

THE first Thomas orchestral matinee at Chickering Hall (Young People's Series) took place last Thursday at 3:15 P. M., and the following very interesting program was played to an audience which nearly filled the hall:

Musik zu Einem Ritter Ballet (first time).....Beethoven
1. Marsch. 2. Deutscher Gesang. 3. Jagdlied. 4. Romanze.
5. Kriegslied. 6. Trinklied. 7. Deutscher Tanz.

8. Coda.
Concert Overture, "In Autumn" (first time in New York).....Grieg
"Dreams" (first time in New York).....Wagner
Violin obligato, Mr. Max Bendix.

Romanza and Rondo, from Concerto No. 1, in E minor, op. 11.....Chopin
Serenade, No. 3, D minor.....Volkmann
Violoncello obligato, Mr. Victor Herbert.

Symphonic Poem, "Les Préludes".....Liszt
About Beethoven's "Ritter Ballet," which, for the sake of the master's reputation, should have been left unpublished and unperformed, we said the following in our issue of December 26th ult.:

"Beethoven's 'Ritter Ballet,' although the piano version has been known for the last sixteen years, has only recently been published in full score and produced in Vienna and Leipzig. The latter performance THE MUSICAL COURIER's correspondent, 'A. M. L.' makes mention of in a letter printed last week. Students of Beethoven's life will recall the fact that in the composer's juvenile days the master, caring nought what he did, readily fell in with the suggestion of Count Waldstein to write the music for a masked ball, of which the count would give the plan. Hence, we have a march, hunting, drinking and war songs, a romance to give relief, a waltz for the dancers, and so forth. At the time it was written Beethoven declined to place his name to the music, and Beethoven was wise."

To this we have nothing to add, save that the actual hearing confirms the impressions gained from reading the score, which can lay claim only to an historic interest.

The Grieg overture in D minor is likewise somewhat disappointing, especially in point of invention, although the middle portion in F major, with its strongly Mendelssohnian theme and coloring, is an acceptable relief in an almost informally strung together number of more or less interesting musical episodes.

The other number played here for the first time, although heard before, together with the Grieg overture, at one of the Brooklyn Philharmonic concerts, gained immediate recognition and met with so enthusiastic a reception that a *da capo* performance was an almost imperative demand, which was graciously granted by Mr. Thomas. It was Wagner's beautiful "study to 'Tristan,'" entitled "Dreams," originally written for an alto voice with piano accompaniment. The scoring of this song in A flat is very nearly the same as that of the parallel in Wagner's music drama, the vocal solo being given to the violin obligato. This was exquisitely played by Concertmeister Max Bendix, who evinced in its performance as much beauty and purity of tone as true musical sentiment and conception.

The two last movements from Chopin's hackneyed E minor piano concerto were not remarkably well performed by Mr. Richard Hoffman. His conception lacks poetry, his touch is hard, his tone is dry and the piano on which he played was in quality in no way superior to the performance.

Volkmann's languishing and altogether too sweet D minor serenade for string orchestra was beautifully played, Mr. Victor Herbert distinguishing himself through healthy tone and conception of the violoncello obligato part.

A smooth and concise performance of Liszt's undoubtedly best symphonic poem, "Les Préludes," concluded the concert.

....The London Wagner Society's prospectus for 1889 has just been issued. The members now number 328, as compared with 260 at the commencement of last year. It remains now to be seen what effect the new guinea subscription will have upon the faithful. The arrangements for the coming season will include: (1) A vocal recital of "Tristan and Isolde" (the entire work) at the Portman Rooms; the first act on January 28, the second on January 31 and the third on February 4. The vocal parts will be sustained by, among others, Miss Pauline Cramer and Messrs. William Nicholl, Grove and Cunliffe. (2) Social meetings at Trinity College, when papers will be read by Mr. Ferdinand Praeger on "Classic and Romantic;" Mr. W. A. Ellison on the Wagner-Liszt correspondence; Mr. Louis N. Parker, "Confessions of a Wagnerian," and by Mr. E. F. Jacques. (3) A conversation to be held in June, for which a full orchestra is promised. The recital of "Tristan" is, we believe, due to the incentive of Mr. Carl Armbruster, who will play the orchestral part of the work on a piano.

FOREIGN NOTES.

....Forty-one new Italian operas were produced in Europe last year. One of them achieved success.

....Another musical paper has just been started at Hamburg, under the title of "Hamburger Signale."

....Trebelli is once more in good health, and appeared yesterday in a concert with Patti in London.

....On the 7th inst. the first performance at Cologne of Wagner's "Tristan and Isolde" took place with immense success.

....One of Offenbach's earlier operettas, "The Magic Fiddle," has just been revived, with conspicuous success, at the Theatre an der Wien, of Vienna.

....The military concert already referred to was given a fortnight ago in Berlin before the young Emperor, 300 of the best trumpeters, horn and trombone players in Germany taking part in it.

....Marie Jaell, widow of the pianist Alfred Jaell, gave a concert recently at Vienna which attracted a numerous and appreciative audience. The critics agreed that Chopin has seldom been played with more finish.

....Ernest Reyer's opera, "Le Statue," is in active course of preparation at the Weimar Hof Theatre. The work was first brought out at Paris in 1861 and obtained its first German performance at Darmstadt in 1864.

....Mr. Lago, formerly of Covent Garden, London, last week inaugurated at St. Petersburg a new theatre specially built for him, and devoted exclusively to French operetta. He has engaged the American artist, Miss Horwitz, as prima donna.

....Sir George Grove gives in the London "Musical World" a list and brief description of the twenty-nine marches which Beethoven wrote. A piano version of the whole of these marches, arranged by Mr. Ernst Pauer, will shortly be published by Messrs. Augener, of London.

....Messrs. Breitkopf & Härtel, the eminent Leipzig music publishing firm, have recently been the recipients of honorable distinctions from several quarters, viz., from Barcelona (gold medal), Bologna and Brussels (diploma of merit), in recognition of services rendered to musical art.

....The year which has just passed away presented one curious feature. It had fifty-three Sundays, and accordingly the French musical paper "Le Ménestrel," which is published every Sunday, came out on the 30th ult. as No. 52bis, and without any musical supplement, the subscribers having already received the fifty-two pieces bargained for.

....Zell, the director of the Theatre an der Wien, Vienna, has arranged with Sir Arthur Sullivan and Mr. Gilbert for a performance of "The Yeomen of the Guard." The German version will be done by Zell and Genée, who translated the book of "The Mikado" for the same theatre.

....The sad death of Ilma di Murska, the prima donna, at Munich, has created much sympathy in London. She had been in a state of extreme poverty, it is said, ever since her return from New York several years ago, but nothing was known of it in England, as her husband, who was in London a few weeks ago, appeared to be in comfortable circumstances. Her daughter, who was married to a young Austrian of noble family, took poison and was found dead at the bedside of her dead mother. Both bodies have been sent to Gotha to be cremated.

....For whatever else the Paris Exhibition of 1889 may be remarkable, one of the most interesting features to musicians will probably be the performance of the Hungarian artists from the Grand Theatre, at Buda Pesth. The performance will comprise national songs, orchestral music and dances, in the genuine Magyar costumes, and among the performers is a violin playing "prodigy" eight years of age. As this is the first opportunity of the kind offered to Parisians, it is not difficult to believe that the musicians will receive a warm greeting.

....Adelina Patti leaves Bordeaux on March 5 for Buenos Ayres to fulfill a four months' engagement in South America. From Buenos Ayres the diva will go to Montevideo, singing in "L'Etoile du Nord," "Romeo et Juliette," "Lakmé," "Don Giovanni," "Dinorah," "Rigoletto," &c.

There was some talk of adding Leo Delibes' opera "Kassia" to the list, but the idea has been abandoned.

From South America Patti will return to Paris, where she will again sing in "Romeo et Juliette."

After the Paris Exhibition it is quite on the cards that she will revisit the United States. We hear that negotiations on the subject have already been informally opened with the diva by a well-known manager.

During her Buenos Ayres and Montevideo tour *on dit* that Patti will receive \$6,000 a night.

....The London "Figaro" has the following on Sir Arthur Sullivan's incidental music to "Macbeth," which was produced for the first time at the London Lyceum Theatre a fortnight ago: "The musical critics generally who went to the Lyceum on Saturday to 'do' Sir Arthur Sullivan's music have been unable to notice it in detail, owing to the fact that the animated conversation kept up by stall holders rendered the overture and more than one of the entr'actes inaudible."

These portions will, however, soon be produced in concert form (probably at one of the London Symphony concerts or at a Philharmonic concert) at St. James' Hall under far more satisfactory conditions. The overture seems to be, for the most part, in regular 'form,' and it announces some of the themes, or 'leading motives,' subsequently to be heard in the course of the work. Other leading themes occur afterward, but there are evidently themes representing the prophecy, a motive of doom, a motive of murder, &c., the themes in question being employed, in accordance with the modern fashion, in indicating certain events or prophecies which have gone before, or serving as warnings of what is to come hereafter. Of the entr'actes the finest is that which opens the fifth act, which, if it require christening, will probably be called the 'English' entr'acte. The prelude to the murder act, despite a curious reminiscence of the death motive in 'Tristan,' is beautiful in its very gloominess. The whole of the music is orchestral, save as to a couple of choruses in the fourth act, the first (with a marked reference to the wailing figure at the words 'Oh, we cannot,' in the 'Golden Legend' prologue) being sung by an invisible choir at the appearance of the star crowned Hecate in the cloud, and the second and far superior number being delivered by the chorus in the scene of the witches' flight. The latter, set to Middleton's lines, 'Come away, come away,' is Sir Arthur Sullivan's second attempt at the same verses, the first essay being considered by the composer either too frivolous, or at any rate not sufficiently broad a melody for such a situation. Sir Arthur has wisely refrained from any attempt to imitate the alleged Scottish musical characteristics, and those who have perused the score of the overture (hardly a note of which could be heard in the din made by the audience) declare it is one of the finest of recent English productions. The incidental music, which consists largely of melodrama, is appropriate without being obtrusive, and, very wisely, the Duncan murder act and the sleep walking scene are left without incidental music at all.

... The "Kölnische Zeitung" has been discussing last summer's Bayreuth festival and its leanings with, what would appear from excerpts received, impartiality and acumen. Bayreuth, it seems to us, should be kept the ideal music theatre of the world; it should always set the standard. Not only Wagner, but other masters should be represented there, as Wagner himself hoped; festivals should be held yearly, and the corps of performers should be so large that no single set of artists need resign more than one summer vacation each two or three years. Bayreuth has had the character of a true "Mecca," and this it must continue to have; its magnetic influence has not begun to be exhausted.

... It has now been decided that, apart from a short work by Sir Arthur Sullivan, the form of which the composer himself has not yet decided, there will be only three novelties at the forthcoming Leeds (England) festival, all of them half program works. One will be a composition almost entirely for chorus, the libretto "Freia, Goddess of Spring," being by Mr. Hueffer and the music by Dr. Creser, a talented local musician. It is a semi-religious composition in a single scene. Dr. Parry will contribute a full cantata—a setting of Pope's "Ode to St. Cecilia's Day"—taking an hour to perform, and Mr. Corder a cantata on a Scandinavian legend, "The Sword of Argantyr," occupying about an hour and a half. The novelties will, therefore, be exclusively English, and so, as Mr. Randegger says, will be all the novelties at the next Norwich (England) festival.

... It is interesting to note the existence at Constantinople of a German musical society rejoicing in the appropriately national name of "Teutonia," which, under the conductorship of Paul Lange, gives performances of classical music during the season. When the "season" begins in the capital of the unspeakable Turk, however, we know not. In the absence of fuller details, imagination is free to conjecture the effect of a Beethoven symphony upon an audience of dervishes, hours and Turkish dogs.

... The Cologne Männer-Gesangverein purposes undertaking a three weeks' tour in Italy next April. The party will travel to Milan via the St. Gothard Pass, and from thence to Turin, Genoa and Rome. The return journey will be through Florence and Bologna, and then over the Brenner to Munich. Already eighty members have announced their readiness to join the expedition.

... At the fifth Gewandhaus concert, Leipsic, the principal novelty was Grieg's orchestral suite from the music to Ibsen's "Peer Gynt," which consists of four portions, entitled respectively, "Morgenstimmung," "Ase's Tod," "Anitra's Tanz" and "In der Halle des Bergkönigs." At the sixth Gewandhaus concert the novelty was the "Trauermusik" from "Zenobia," by Carl Reinecke.

... The opera house at Nice was opened at the end of last month with French opera, the patriotic party in France having succeeded in getting Italian opera driven out, for this season at least. The first performance was Halévy's "La Juive." The auditorium and corridors were lighted by electricity, but on the stage gas was still retained.

... The Wagnerian controversy rages more hotly in Brussels than in New York. Two musical critics in Brussels have fought a duel upon the subject, in which one of them was wounded in the arm.

... Verdi's "Otello" will be produced at the Berlin

Royal Opera House early next month, with Rosa Sucher, Sachse-Hofmeister, Rothmühl, Ernst and Betz in the cast. Sucher will conduct.

... A performance of Verdi's "Otello" was recently given at the Concordia Theatre, Constantinople, with six violins, one double bass, one 'cello, seven wind instruments, twelve chorus singers of both sexes and—very great success! Whether the performance was authorized by the composer and publisher seems more than doubtful.

... The famous Dresden Liedertafel celebrated on January 3 the fiftieth year of its foundation. At the end of May or beginning of June the society will hold a grand three days' festival. The Liedertafel was formerly conducted by Richard Wagner, and is now under the leadership of the popular song composer, Reinhold Becker.

"Measure for Measure."

Journalism claims the prerogative of talking about other people's persons and other people's affairs, and why not? People like to be talked about; indeed, it seems to be one of the crying nuisances of the age that one reads of the doings of one's laundress or of the jollification of one's coachman (if you have one), and the day's labor is considerably augmented by these cumbersome and uninteresting details being foisted upon our notice. But after all it is of paramount importance to the people written about, and so *chacun à son godt*.

Pasquin, the witty cobbler of Rome, earned an immortal reputation by his scribbling about men and things, and doubtless won the undying hatred of the people he lampooned; for, gentle reader (readers are always gentle, except the man who is trying to master Volapük) it is not nice to read uncomfortable things about one's weaknesses, to have one's pet foibles dished up for the delectation of friend and foe, and it is nice to be patted on the shoulder, accompanied by an admiring *bravo!*

Well, Lilli and Paul are back and the first thing she (i. e., Lilli, not Paul) does is to raise a rumpus by saying lots of uncomplimentary things about people, other singers, Patti in particular, Italians in general, all of which she denies having said at all. As usual, the "Herald" musical man (who cuts his hair, by the way, in such a Pre-Raphaelite manner that he looks like one of Burne-Jones' weird and wistful pictorial creations) has been putting his foot in it; he usually does every time he opens his mouth (very ancient). Lilli Lehmann says: "Candidly, I would rather not be interviewed, after my unfortunate and disastrous experience with a reporter from the New York 'Herald,' which I assure you has caused me more annoyance than I should have imagined could ever have been my share in a country of which I have grown so fond as America."

This is pretty severe. "La belle Juive" certainly has a grievance, for she has aroused the Gallic wrath of the placid and ever amiable Fursch-Madi (the latter part of her name being very appropriate under the circumstances) into a pretty severe retort. It is a tempest in a teapot, and, *après tout*, has the effect of keeping the great Wagner singer's name before the public.

Max Spicker is a small man physically, but he always arrives on schedule time when wanted.

Albani is asking enormous prices for her American tour—\$1,000, and even \$1,500 in some instances, a night, which, for a Montreal girl with a New York State capital name, is pretty cheeky. It won't do, Emma! The days of the Patti régime have passed. The market is glutted. Be moderate, and we will willingly pay to hear you; but \$5 a seat will certainly be too much. *Verb. sap.*

A certain young piano virtuoso, who recently caused a brief conflagration of the town with his brilliant fireworks, and who is famed for uttering bon mots originally coined by Heine, Saphir, et al., thinks about going home to further burnish up his technic with a sapolio polish (adv.), and on informing a gentleman well known in pianistic circles of his intentions received the very sensible advice that he had better add a few pieces to his threadbare repertory.

This was capital advice, as the young pianist is famed for his self adoration, superciliousness and limited repertory. In fact, he is a one piece man, like Theodore Doehler, he of the wonderful left hand technic, who assiduously studied ten pieces all his life. We believe he is at work yet on the other shore studying celestial finger exercises.

Who was the fair young pianist at one of last week's concerts who gave the crowded house such a touch of allegorical realism that the devotees of Terpsichore present went wild with enthusiasm? Can the exhibition be repeated?

Somebody wants to know if *that* Kreisler violin (the new one added to his repertory) is a genuine one.

What a terror Bob Thallon, the Beethoven of Brooklyn, is for first nights! In fact, all succeeding nights, too. He

is *enragé* of music, and wherever you go Bob with the genial visage is sure to turn up. By the way, he is a cousin of young Hamish McCunn, the Scotch composer, who appears to be the coming man, musically, in Great Britain.

I was an eye witness to a scene that was not rehearsed after the second Brooklyn Philharmonic concert last month. Young Max Bendix and a party of friends and fellow artists boarded an "L" train homeward bound, and Max, being the best looking man in the party (don't get mad, Victor), immediately attracted the attention of a rubicund visaged pie woman of Celtic origin, who was evidently "feeling good." It was a case of love at first, and the blushing violinist bore his honors bravely. He had need to, for the witty Milesian kept up a running fire of compliments, retorts, jokes, and after a particularly good thing was rewarded with a shower of nickels from the crowd. By this time the car was all attention and fairly screamed after the ardent old lady wished that Max was "twins," so there would be more of him.

Spying his violin, she asked for a dance, and, ever amiable, our concertmeister, who had just punished two movements of Molique's concerto for the delighted Brooklynites, proceeded to hit up a genuine Irish jig. The fun then grew fast and furious, for it was discovered that in addition to being "half seas over" the enthusiastic pie woman was footing it on *one leg*, the other being wood. At Fourteenth-st. the party disembarked, followed by roars of laughter and the benedictions of the exhausted dancer. It was not on the evening's program, but it was funny, all the same, and now they ask Max, "How is your pie lady?"

Is it really true that a certain fair violinist has succumbed at last to the superior musical and intellectual attainments of an atrabilious gentleman who can play an arpeggio on the dominant seventh of F major real fast, but doesn't know the difference between major and minor? Perhaps, like the premature announcement of the betrothal of the blushing Alexander, of directorial and celluloid scrambling fame, and the fair titillator of catgut, yclept Tua, the divine Teresina—perhaps, I say, the report of the two artists above referred to may be without foundation.

Well, it's nobody's business, anyhow. Newspapers ought not to print personalities!

The Colell-Seidl affair is absolutely side splitting if one only knows the parties concerned, particularly that bright star of the impresario firmament—the elder Colell.

Of course everyone knows all about the Seidl contract—how Mr. Seidl was to receive \$10,000 from the Brighton Beach Railroad Company, and how Mr. Seidl only got \$9,000, the other thousand going into the pocket of the younger Colell for commission. Well, Mr. Seidl got what newspaper men call a "beat" on the Colells this season, and went straight to headquarters, seeing General Jourdan himself, who opened his eyes to their widest capacity when he heard of the commission, and now they do tell me the awful tale that a great coolness hath sprung up between old friends, who do not speak as they flit by. Anton Seidl has a great head!

There seems to be a tendency on the part of certain piano houses to exhume pianistic fossils and place them on exhibition with show pieces laboriously played from the notes. Chevalier De Kontski may be ancient, but he has still a flavor of his old time vigor; but why, oh, why, will Mr. Richard Hoffman persist in playing before the public in a bib and tucker style that any young miss in a conservatory nowadays would blush at?

—The brunt of the evening's work fell upon Mr. Hermann Rakemann, who gave two solos, the Saint-Saëns and the Wieniawski numbers. He played with expression, intelligence, power and firmness, and he evidently felt in a musical mood, for his whole work was marked by a verve that reflected the enthusiasm and the earnestness of the player. Mr. William Waldecker deserves equal praise for his rendition of the piano score of the Napravnik quartet. Difficult as it was, he executed it with an ease that showed how thoroughly he had mastered it, and in all those details which go to make up good technique proved himself a thoroughly equipped and competent pianist. Mr. Lent and Mr. Z. Szemelenyi, although in subordinate parts, contributed to the excellence of the ensemble playing.—Washington "Post," January 14.

—Mr. Edwin Klahre, the ambitious and rising young pianist, gave a piano recital last Saturday evening at Chickering Hall and successfully played through the following long and difficult program:

Sonata, op. 57, F minor.....	Beethoven
Nocturno, F sharp.....	
Fantaisie Impromptu.....	Chopin
Polonaise, op. 53.....	
Arietta di Balletto.....	Gluck-Joseffy
Kamennoi Ostrow.....	Rubinstein
Spinning Song.....	Wagner-Liszt
Carneval.....	Schumann
Impromptu, G major.....	Schubert
Tema con Variazioni, B flat.....	
Dreams of Love, No. 3.....	
"Le Rossignol".....	Liszt
Ballade, B minor.....	
Sonnambula Fantaisie.....	

HOME NEWS.

—Mr. and Mrs. W. H. Lawton gave a very successful song recital January 15 at Portchester.

—Martin Papst, a well-known musician and a former secretary of the M. M. P. U., died last Wednesday in Brooklyn.

—The pupils of Otto Bendix gave a concert at Sleeper Hall, New England Conservatory, Boston, last Monday evening.

—The Ideal Opera Company has not made a ten strike, which is putting it mildly. This is probably its last season.

—There was a musicale given last Friday at Fort Wayne, Ind., at which Miss Grace Hiltz sang quite a lengthy program. Miss Josephine Lange was the accompanist.

—Mr. William Ludwig, the well-known baritone, gave a concert of Irish national music, under the auspices of the Gaelic Society, last Monday evening at Steinway Hall.

—"Nadja," with Lillian Russell, Fanny Rice and Selmar Dolara, Fred. Solomon and James F. Powers was revived with great success last Monday evening at the Casino.

—Mr. Richard Burmeister, the eminent pianist from Baltimore, is to make his debut in Boston January 30 at the Meionaeon. The program is one which will interest every lover of piano music.

—Moriz Rosenthal will be heard in two recitals at the Historical Hall, in Brooklyn, this evening and next Friday afternoon. He will again be assisted by the young violinist, Fritz Kreisler.

—Isabelle Urquhart goes to Europe to study, now that her engagement at the Casino has terminated. We hope she will pick up a voice somewhere while abroad, as she needs one badly.

—Miss Ellie Long, a young Canadian vocalist, sang at a concert at Chickering Hall last week a song by Denza, "Si tu m'aimais," and Becker's "Springtide," and received much applause for her efforts.

—The Stamford Oratorio Society will on Thursday evening next present Handel's "Judas Maccabaeus." The conductor of the society is Alfred Hallam. The soloists are Miss Annie M. Weed, Mrs. Nettie L. Huntington, W. H. Lawton and Alfred Hallam.

—The following program will be played by the Boston Symphony Orchestra at Music Hall, Boston, next Saturday evening: Concert overture, H. Reinhold; aria, "Don Giovanni," W. A. Mozart; symphonic poem, "Ideale," Franz Liszt; aria, "Mehul," symphony in E minor, No. 4, Johann Brahms. The soloist will be Miss Gertrude Franklin, soprano.

—Mr. L. M. Ruben wishes to state that he is sole manager for Fursch-Madi, Maude Powell, Del Puente, Emily Winant and Fannie Bloomfield, and has also sole control of the well-known Courtney Quartet, consisting of William Courtney, the English oratorio tenor; Perry Averill, baritone; Hattie Clapper, contralto, and Jessamine Hallenbeck, soprano.

—Mr. Louis C. Elson's lectures upon "The History of Music and Kindred Topics," which are given at the New England Conservatory of Music, Boston, on Tuesday afternoons, are greatly enjoyed by many music loving people, who make a point of dropping in to enjoy some of the good things in the musical and intellectual feasts which the conservatory is constantly furnishing.

—Mr. Thomas' next matinee at Chickering Hall will be given to-morrow afternoon. The program is as follows: Introduction and fugue, op. 43 (first time), Tchaikowsky; overture in E minor (first time), Schubert; gavotte, Sicilienne and bourée, Bach; humoreske, "Don Quixote," Rubinstein; Hungarian dance by Brahms, orchestrated by Dvorak (first time); suite, op. 46 (new), Grieg, and Wagner's "Tannhäuser" overture.

—The third Brooklyn Philharmonic concert took place last Saturday evening, preceded by the rehearsal Friday afternoon. Moriz Rosenthal was the soloist, playing with great effect Chopin's E minor concerto, which seems to be hard worked this season. The orchestra played Gluck's overture to "Iphigenia in Aulis," Rubinstein's dramatic symphony and Mr. Thomas' orchestral arrangement of the first two movements of Bach's fifth sonata for piano and violin.

—The concert of the Wagner Society, Washington, last Thursday at the Universalist Church was one of the most gratifying yet given by this rapidly improving organization. The program consisted of four numbers—a violin solo by Saint-Saëns, a quartet by Beethoven, Wieniawski's "Legend," and a quartet by the Russian composer, Edward Napravnik. The latter number deserves especial attention, not only because it gave evidence of the society's willingness to leave the beaten track of concert music, but because the work itself is an interesting addition to modern music. It is thoroughly unconventional, full of odd surprises in its score, with many graceful themes, and at times, as in the scherzo, which is evidently a bit of Russian dance music, it is quite melodious. The funeral march is full of harmony.

—The announcement has been made that a syndicate of wealthy citizens of New Orleans, prominent among whom is Mr. Frank T. Howard, had secured a thirty days' refusal of the French Opera House in that city at \$50,000. The capital of the syndicate will be about \$100,000, and, after paying the purchase price, the building will be refitted and decorated upon a scale which will make it the peer of any place of amusement in this country.

The building was erected in 1859, and is in size the largest theatre in the country. It is planned after the French style, and has a seating capacity of about 3,000, though with modern arrangements it could easily accommodate 5,000. Its original cost was \$400,000. A superb theatrical wardrobe, the accumulation of years, and a musical library which is almost priceless, many of the scores contained in it being those of operas now gone by and almost forgotten, are included in the purchase.

After refitting the opera house the syndicate will select a competent manager, to whom the building will be leased, but under the stipulation that none but artists of the highest class shall be engaged to tread its boards, upon which have appeared many of the greatest lyric stars heard in this country. It is also part of the plan that after the close of the season in New Orleans the company shall be permitted to visit the leading cities East and West, thus relieving New Orleans of the burden of supporting alone a great operatic company.

While Karl Mûhe was singing the part of one of the Anabaptist Preachers in "The Prophet" at the Metropolitan Opera House last Friday night he was vigorously sought after by a person who wanted to serve injunction papers on him which would have prevented his appearance in the opera. The injunction was obtained from Judge Bookstaver by Howe & Hummel, acting for Gustave Amberg. Mr. Mûhe could not be reached, however, and did not know that he had been enjoined until Saturday morning. He is not likely to sing again at the Metropolitan this season. Manager Amberg says that he engaged Mûhe last August to appear at the Amberg Theatre during the current theatrical season, extending from October 15, 1888, to next May. For the last four months he has done little more than draw his salary. On January 15 he signed a contract with Director Stanton to sing at the Metropolitan, which is Mr. Amberg's rival in competing for the German patronage of this city. Mr. Amberg says further that he paid Mûhe's traveling expenses from Berlin to New York and intends to hold him to his contract.

—The Beethoven String Quartet gave its second concert of the season at Chickering Hall last Thursday evening to a well filled house. The club played the Beethoven op. 74 quartet, and an air by Bach and serenade by Haydn. Mr. Dannreuther doing some very creditable playing in the Bach number. Mr. Holst Hansen has a voice that plays him very scurvy tricks, for though he was announced to sing on this occasion he was unable to do so, and Mrs. Ernest Thiele, wife of the second violinist, kindly volunteered at a moment's notice and sang Schubert's "Geheimes" and a song by Franz, and for an encore Godard's "Clanson de Florian." Later in the evening she gave Reinecke's "Spring Flowers," Mr. Dannreuther playing the obligato. The program closed with Saint-Saëns' interesting piano quartet, the piano part being ably taken by Miss Dyas Flanagan. It is a work full of musical beauties, but received a somewhat phlegmatic interpretation, the scherzo being played at an unaccountably slow tempo. The third concert takes place March 14.

—The pupils of Mr. Rotoli gave a delightful concert on Tuesday at the New England Conservatory, Boston. The first part consisted of solos, &c., and the last of Pergolesi's "Stabat Mater," with Mrs. T. P. Lovell and Misses O'Brien, Ellis, Finlayson, Pierson and Turner as soloists. Miss Annie Griswold sang an aria from "Titus," Mozart, and was followed by Miss Josephine Turner in Mattei's "Non Torno" and Miss Martha Boggs in Rotoli's "Our King." Miss Louise Tibbetts sang beautifully a cavatina from "Lucia," and Miss Florence Pierson "O Mio Fernando," also from Donizetti. Mrs. Lovell and Miss Finlayson sang with great effect a duet from "Sémiramide," and each sang several times in the "Stabat Mater."

—The Boston Orchestral Club, an organization conducted by George W. Chadwick, the well-known composer, recently gave a very successful concert in Boston. The club was assisted by Mrs. Walker, Miss H. McLane and Messrs. J. H. Ricketson, S. A. Sargent and Gardner Lamson. The club played compositions by Mendelssohn, Jadassohn, Gounod, Gillet. Mr. Gardner Lamson's fine baritone voice was heard in the prayer from "Lohengrin," and Mr. Chadwick conducted with his accustomed tact and taste.

—Miss L. Gertrude Sears, of Lockport, who for the past two years has been the solo soprano of St. Paul's Church, of Buffalo, has been engaged by the Bostonians and will be the prima donna in various operas of their répertoire. Miss Sears' ability has been appreciated and understood by people in that part of the State for some time, and there will be no doubt as to her success in the new venture.

—Anton Seidl's fourth orchestral concert will take place at Steinway Hall, Saturday evening, February 2, when the "Sinfonia Tragica," by Draesecke, which was recently played with great success by the Philharmonic Society of Berlin, under Von Bülow's direction, will be produced here for the first time. Paul Kalisch will make his first appearance this season on this occasion, as soloist.

—The second of the series of entertaining concerts given by Miss Cecilia Gaul and Mr. Lino Mattioli will take place to-morrow evening, at Smith & Nixon's Hall, Cincinnati. These instrumentalists will be assisted by Miss Hattie Wolfstein, as vocalist.

—The newly organized Banner String Quartet, consisting of Messrs. Michael Banner, Carl Hauser, G. W. Lilienthal and Carl Hemman, assisted by F. Q. Dulcken at the piano, will give their first chamber music soirée at Steinway Hall next Tuesday evening, when an interesting program will be performed.

—The Boston Quintet, with Louis Blumenberg, the violoncellist, continues to give concerts in California with the greatest results ever attained by any concert organization that has appeared on the Pacific Coast. Packed houses in every town, with return dates. Consequently the club will not come East this season.

—At the benefit of Max Maretzek on February 12, at the Metropolitan Opera House, six orchestra conductors will appear, Thomas, Seidl, Damrosch, Van der Stucken, Neuen-dorf and Maretzek himself. Joseffy, Maud Powell, Emily Winant and Del Puente are announced also. Scenes from several operas will be given by members of the Metropolitan company, assisted by Fursch-Madi, Emma Juch and others. It will be a great time.

—Clara Louise Kellogg has been suffering from a broken collar bone for the last three weeks, but it was not until her arrival at Syracuse that she became aware of the fact. At Norfolk, Va., she fell on the stage, thus receiving the injury. The physician there told her that the fall had merely superinduced rheumatism. On consulting a physician at Syracuse the real trouble was discovered and the fracture reduced so that she was able to go through her part in "Il Trovatore" that night, although her suffering was intense.

Opera in German.

DESPITE the continued crusade against opera in German in general, and Wagner opera in particular, which "L'Herald" is waging with undiminished vigor, the audiences at the Metropolitan Opera House have been extremely large and enthusiastic all the week, and more especially at the two Wagner performances that occurred during the period from last Wednesday to this.

The "Rheingold" interpretation of last Wednesday was the best which Wagner's prologue has thus far received at the Metropolitan, and the improvement which was noticeable throughout in point of general ensemble was truly remarkable; moreover, Alvary, in the important part of "Loge," evidently took to heart the defects in his conception of the part which THE MUSICAL COURIER pointed out, and to some extent changed his characterization accordingly, which is now quite satisfactory.

In "Le Prophète," on Friday night, Perotti again carried off the chief honors, and the rest of the cast did as well as in the first performance, duly criticised in last week's issue of this journal. Mrs. Moran-Olden's "Fides," however, improves on second hearing, while Miss Fonstroom's "Bertha" loses in the same proportion, and this lady would do well to take a few lessons in ensemble singing, of which she seems to have not the faintest idea.

"Die Meistersinger" was repeated on Saturday afternoon, when the house was sold out. The performance was much better than the first one, and the audience was the most enthusiastic of any that have so far gathered at the Metropolitan Opera House this season.

On Monday night of this week the eagerly looked for event of Lilli Lehmann's rentrée took place, and the house was again crowded from pit to dome to witness the first performance this season of Halévy's master work, "La Juive." The production, on the whole, was not a remarkable one, and did not differ materially from those formerly given here, with the exception of the fact that Anton Seidl conducted the work with considerably more skill, attention, precision, expressiveness and general *savoir faire* than did his younger colleague, Mr. Walter Damrosch, who has no idea even of the correct tempi of some portions, and who was at sea sometimes even in the matter of beating time.

The chief interest of the audience was concentrated, of course, upon Mrs. Kalisch-Lehmann's "Recha," and it must be confessed that while, from a histrionic point of view and in regard to dramatic conception, she has lost none of her old time powers, her voice did at times not sound quite as fresh, ringing and beautiful as it did last season. Let us hope that this was merely due to temporary circumstances, and that in her great Wagner roles Mrs. Lehmann will again display the magnificent organ which we were wont to admire in former seasons. Her success with the audience, however, could not have been greater, even if her voice had been in most glorious condition.

Next to Mrs. Lehmann's "Recha" Perotti's "Eleazar" claimed attention for vocal beauty, and so did Fischer's "Cardinal" in all but the very lowest notes of his not over-powerful lower register. Alvary, who had kindly consented at short notice to take the part of "Leopold" (which, however, he had also sung here last season), was good, but Miss Fohstroem as "Eudoxia" left much to be desired, as also did chorus and orchestra.

The *mise-en-scène* was the same satisfactory one, with gorge-

ous display in the procession of the first act, as last year. It must be noted, however, that the lights were kept turned on full during the night scene of the second act. This, we understand, was done by special request of the stockholders, who insist on being able to 'show off' to best advantage (?) in their boxes during the entire performance, and thus it came to pass that on Saturday afternoon the moon in "Die Meistersinger" rose in plain daylight, and it will come to pass that we shall see the graceful and winsome Rhinedaughters in the next performance of "Rheingold" as clearly at the bottom of the Rhine as if they were swimming on top of Lake George. However, the stockholders pay and dramatic propriety counts for naught against their shekels.

Honoring Anton Seidl.

LAST Saturday evening, January 19, at the Brunswick, a grand dinner was given to Mr. Anton Seidl in honor of his first performance in this country of Wagner's "Rheingold." Forty gentlemen were present, among whom were Carl Schurz, Edmund C. Stanton, Emil Fischer, Max Alvary, Joseph Beck, H. E. Krebbs, Hugo Wesendonck, Dr. Jos. H. Senner, Mr. Moran (husband of Mrs. Moran-Olden), Mr. Oscar B. Weber, &c.

Punctually at 8 p. m. the dinner began, Mr. William Steinway presiding, with his usual tact and eloquence. In a brief, hearty speech of welcome he called attention to the fact that Mr. Seidl had entered upon the fourth season of grand German opera here, having at the first season introduced Wagner's "Meistersinger"; at the second season, "Tristan and Isolde"; at the third season, "Siegfried" and "Die Götterdämmerung," and this season, "Rheingold," all having been standard performances, unexcelled in any of the art centres of Europe, where, Mr. Steinway said, he had heard the same music dramas. Mr. Steinway concluded by calling upon Mr. Schurz to respond to the toast in honor of Mr. Seidl.

Mr. Schurz spoke as only he can speak, holding his listeners spellbound, as it were. Toasts to the permanent establishment of grand opera in German, in honor of Manager Stanton and the liberality of the stockholders of the Metropolitan Opera House in maintaining at heavy sacrifice grand opera in German, followed in rapid succession, Mr. Hugo Wesendonck, Mr. Stanton and Mr. Anton Seidl responding with neat, effective addresses. Much merriment was caused by Mr. Stanton also making a little speech in German and Mr. Seidl in English. Mr. William Steinway then briefly sketched the first beginning and subsequent struggles of the German opera in New York as it had come under his own personal observation. He stated that the first German opera in public was given by the German Liederkreis in October, 1851, at the old Astor Place Opera House, he (William Steinway) being present.

It was Lortzing's "Czar und Zimmermann," which was repeated a few weeks afterward by the society. Then there was a few operas, such as "Freischütz," "Zampa," &c., given at the old Stadt Theatre, in the Bowery, in 1854, followed by the German opera at Niblo's Garden, with Johannsen, Berkel and Pickanesser in 1856. Again, in 1859, the Arion, under Carl Bergmann, gave Wagner's "Tannhäuser" for the first time, followed in 1862 to 1863, at the old Brougham's Theatre corner Broome street and Broadway, under Anschütz, where the tenor Habelmann (now stage manager of the Metropolitan Opera House) created quite a furore. This was followed by the Himmer troupe, at the Academy, 1863 and 1864, and various other brief attempts subsequently by Mr. Neundorff and others, until finally culminating, in 1884, in the establishment of real grand German opera, under the lamented Dr. Leopold Damrosch, and after his death, under Mr. Anton Seidl's baton. The narrative of Mr. Steinway (in which he again demonstrated his wonderful memory) was listened to with the greatest interest by all present.

Altogether the gathering was one of the most charming affairs of that kind we have ever witnessed, and it was fully 1 o'clock in the morning when the merry company dispersed.

—Mr. Guy. Mrs. Albani and Beviniani arrived on Monday from England.

Baltimore Notes.

BALTIMORE, January 19, 1889.

GERICKE'S Boston Symphony Orchestra gave its second concert this season here at the Lyceum on Thursday night, and, notwithstanding other attractions, there was a good sized audience in attendance. I firmly believe that the Boston Symphony Orchestra could be made a paying feature here for four or five concerts every season. There are no high grade orchestral or symphony concerts heard here and the city does not support a permanent orchestra; then why not the Boston Symphony Orchestra every season, say six times? There are good musicians here, but one cannot expect these men, who to support themselves must play a great deal of dance music during the season, to play symphonic work. It is an impossibility. The Gericke men could not play as they do under similar circumstances.

The first Peabody Symphony concert this season takes place on Saturday night, February 2. For reasons given above nothing extraordinary is expected. The program announced is Beethoven's eighth; Carl Faeltin will play the Schumann concerto, something we must all thank him for in advance; a scene and aria from "Oberon," to be sung by Miss Emma Berger-Ferrit, and the "Oberon" overture, with which Mr. Hamerik will probably close instead of open the concert.

The Kneisel Quartet, of Boston, gave an inimitable chamber music concert on Saturday night, undoubtedly the best ensemble music of its kind ever played in this city. Schubert's A minor quartet, op. 29, and the F major, op. 59, of Beethoven, were played. Mrs. R. Faeltin, the Baltimore pianist, and Mr. Fritz Giese, the cellist of the quartet, played Mendelssohn's B flat major piano and cello sonata in an excellent manner. The Kneisel Quartet must come again.

Mrs. Burmeister gave another recital at the Peabody on Friday afternoon. At the next recital Mrs. Biro de Marion and Miss Helen Livingstone will sing.

Wednesday evening Mr. Burmeister and the Gaul Quartet will give a concert. Mrs. Burmeister will also play and Schumann's étude symphonique transcribed for two pianos, will be heard. We do not know who made the transcription.

The cathedral folks made a mistake in permitting Harold Randolph to accept a position at Emanuel P. E. Church. HANS SLICK.

Washington Correspondence.

WASHINGTON, D. C., January 21, 1889.

MRS. SHAW and company, assisted by the Columbia Male Quartet, a new local organization, called out a second large audience, Monday, the 14th. The quartet furnished the most of the music. The audience saw the whistler and Mr. Millard and their curiosity was satisfied.

On the 15th and 16th Dr. Louis Maas gave piano recitals in the Bischoff course. Mr. Frederick Jameson, of New York, who assisted him, contracted a severe cold on the way to Washington and consequently was not at his best. Mr. Jameson remained in the city the rest of the week and improved under treatment. He sings with the Mozart Club, Richmond, the 21st.

Friday, the 18th, the Boston Symphony Orchestra was greeted by a full house, many standing throughout the performance. The program included a Haydn symphony, a violin concerto by Moszkowski and the introduction and closing scene from "Tristan and Isolde." Miss Juch and Mr. Adamowski were the soloists.

Mrs. Secretary Whitney invited a large number of friends to a musicale Saturday afternoon, the Adamowski Quartet furnishing the program.

Mrs. Marie Biro de Marion sang at Mrs. Senator Paddock's musicale last Wednesday evening and intends giving a concert here shortly.

Detroit Correspondence.

DETROIT, January 18, 1889.

THE Detroit Philharmonic Club was greeted by an appreciative audience on Monday evening of this week at the Church of Our Father, it being their fifth concert. The club was assisted by Miss Andrus' soprano, and Carl Faeltin, of Boston, pianist. A trio by Schubert in E flat major, op. 100, for piano, violin and cello, was played by Carl Faeltin, William Yunc and Arthur Metzendorf. The delightful musical thoughts of the composer were exquisitely brought out by the instrumentalists.

The only number played by the quartet in D major, No. 7, by Mozart, was rendered in excellent taste and was enthusiastically received. Mr. Faeltin appeared in solo; his playing was very expressive and was received with great applause.

Miss Andrus sang the "Angel's Salutation," by Gounod, with cello obligato, and "Two Brown Eyes," by Grieg, and "Since First I Met Thee," by Rubinstein.

The 38th soirée musicale of the Detroit School of Music was given at Schwankowsky's Hall on Friday evening of last week.

The second artists' recital of the Y. M. C. A. Tuesday musicales was given on the 15th, Mrs. Walter C. Wyman, of Chicago, being the artist. The lady possesses a voice of good range and power and excellent cultivation. Mrs. Wyman is a pupil of Marchesi, having just returned from a three years' course in Paris. The program comprised nine numbers, as follows: "Cantabile d'Eros" (Psyche), Ambrose Thomas; "To A Portrait" and "I Hardly Know," Halldan Kjerulf; "Souvenez-vous" and "Ouvre Tes Yeux Bleus," Massenet; "Voi che Sapete" ("Nozze de Figaro"), Mozart; "Chant Hindou" and "Suzon Suzon," H. Bemberg; aria, "La Cenerentola," Rossini; "O, That We Two Were Maying," Ethelbert Nevin; two songs from "A Child's Garden of Verses," "One Spring Morning";

"Adieux de l'Hôteesse Arabe," Bizet; "Midi au Village" and "Ma Voisine," A. Goring Thomas. There was a large audience present and encores were numerous.

The Clara Louise Kellogg Opera Company open at the Detroit next Monday night in "Faust." Miss Kellogg will sing every night during the engagement. C. P.

Cleveland Correspondence.

CLEVELAND, Ohio, January 16, 1889.

THE one concert since my last was the recital given by Miss Neally Stevens at Carr Hall on Monday evening, the 14th inst. A large audience was in attendance and showed their appreciation of the program by generous applause. Miss Stevens was in a congenial mood and played with an abandon and brilliancy that were at times electrifying. Her future as an artist of first rank is certainly assured, in fact she is encroaching upon that domain already and is fully worthy of mention with our best artists. The program was a long one and showed her power of endurance, and add to it a fine resonant tone and splendid wrist staccato that she possesses and you have the attributes of a fine pianist. The vocal assistance by Mr. Otto Engwerson, who possesses a robust tenor of splendid quality, and Mr. J. T. Wamelink, who despite his advancing years still retains a fine bass voice, was good and well received by the audience. Mr. Charles Heydler also played in a creditable manner two cello numbers. I subjoin the program in full:

Organ toccata and fugue, D minor.....Bach
Transcribed by Carl Tausig.
Gavotte, B minor.....Bach Saint-Saëns
Theme and variations.....Mozart-Kullak
Étude, nocturne, prelude.....Chopin
"Des Abends".....Schumann
Caprice Espagnol.....Moszkowski
Miss Neally Stevens.
"Deigedenk ich Margaretha".....Heimund
"Saved from the Storm".....O. Barri
Otto Engwerson.
First gavotte.....Wilson G. Smith
"Album Leaf".....Kirchner-Foerster
Nocturne.....Liszt
Staccatelle.....Constantin Sternberg
Miss Neally Stevens.

Solo (selected).....
J. T. Wamelink.
"Cello solo: { a, Andante in F major.....Arthur Foote
{ b, Spanish Dance No. 5.....Popper
Chas. Heydler.

"Près du Ruissseau".....Rubinstein
Valse Caprice.....Rubinstein
Danse Phrygienne.....Saint-Saëns-Sternberg
Métodie et Rhapsodie.....Liszt
Miss Neally Stevens.

Quite an unusual thing happened after the program was finished, viz., the audience refused to leave the house till Miss Stevens had responded to an encore, a somewhat rare event in piano recitals.

Mr. Otto Engwerson, one of our most popular and best tenors, has just accepted a lucrative choir position in Toledo. The second piano recital of Mr. J. H. Rogers, given on Thursday evening, was a fine success, the pianist never having appeared to better advantage. His program included compositions by Beethoven, Mendelssohn, Jensen, Moszkowski, Scharwenka and Rubinstein. Mrs. Seales, a favorite local soprano, gave very acceptable vocal assistance. A lack of ubiquity on my part rendered it impossible for me to attend Mr. Aren's music lecture on Monday evening. I am told that it was quite as entertaining as its predecessors.

Miss Annie Wilson, a talented young vocal pupil of Wilson G. Smith, has been engaged to assist at Miss Neally Stevens' Mansfield recital.

Rice's "Corsair" is the attraction at the opera house this week. Hirsute vegetation has not been the crowning feature of the front rows. Thus does the leg-illmate attract the art connoisseurs. ***

M. T. N. A. Communication.

NEW YORK, January 18, 1889.

Editors Musical Courier:

THOSE are very curious items in the report of the treasurer of the Music Teachers' National Association published in your editorial in THE MUSICAL COURIER of January 16. There certainly should be some sort of specification or explanation showing the character of the disbursements. The music teachers of this city are expected to send quite a contingent to Philadelphia this year, but how any active assistance can be given to the association when the officers who handle the finances do not publish satisfactory statements I fail to perceive. I, for one, shall not attend the Philadelphia meeting unless the treasurer's statement is satisfactorily explained. Yours respectfully,

NEW YORK MUSIC TEACHER.

INCORPORATED 1878.

THE NEW YORK COLLEGE OF MUSIC
163 East 70th Street, New York.

ALEXANDER LAMBERT, Director.

A thorough Musical education after the methods of the Conservatories of Berlin, Vienna and Leipzig. This College is also connected with a Seminary for the Training of Teachers.

Specially Engaged for 1888-89, Herr Emil Fischer, from the Metropolitan Opera Company.

THE "EXCELSIOR" WORKS.

ALFRED MORITZ & CO.,
DRESDEN, SAXONY.

WE beg to inform our friends and customers in the Music Trade that Mr. MORGENSTERN will pay a visit to the United States on our behalf during the months of January, February, March and April next. Mr. MORGENSTERN will carry with him a full collection of Samples of our own manufactured Musical Instruments of every description, including Brass, and a great many Novelties.

As we have been appointed Sole Wholesale Agents for the United States for the well-known Musical Box Manufacturers, Messrs. LANGDORFF & FILS, in Geneva (Switzerland), Mr. MORGENSTERN'S collection will also include Samples of their superior make.

We should be exceedingly obliged if those wholesale firms which we have not as yet had the pleasure to have accounts with would notify their intention to inspect our collection to Mr. H. MORGENSTERN, care of MUSICAL COURIER Office, 25 East 14th Street, New York, when a call upon them will be arranged at an early date.

ALFRED MORITZ & CO., Dresden, Saxony,
Manufacturers and Exporters of Musical Instruments.

OSCAR BRANDSTETTER,

Music Engraver and Printer,

In LEIPSIK, Germany.

Large establishment, with all the modern technical improvements and a large staff of first-class artists.

ORDERS EXECUTED AT MODERATE PRICES AND ON SHORT NOTICE.

Specimen of Printing and Title Lithography, as well as price list and other particulars, will be sent free on application.

Professional Cards.**METROPOLITAN
CONSERVATORY OF MUSIC,**
21 East 14th Street, New York.**Mlle. Etelka Utassi,**

the accomplished young Hungarian Pianist. Five years with Liszt, appointed by him to a professorship in the Academy of Music at Buda Pesth, two years with the great Leschetizka. Mlle. Utassi represents the methods of these great masters. Advanced instruction. Office hours 11 to 12 A. M. METROPOLITAN CONSERVATORY OF MUSIC, 21 East 14th St.

A. R. PARSONS, Pianoforte Director.

MR. CARL HILD,

Solo Violinist, and Mrs. CARL HILD, Accompanist, are open for engagements. Address care of THE MUSICAL COURIER, 25 E. 14th Street.

MRS. HELEN AMES.

Soprano Oratorio and Concert. For terms and dates address 161 West Forty-ninth Street, or HENRY WOLFSOHN, 331 East Fourteenth Street, New York.

**AMERICAN CONSERVATORY OF
MUSIC,**

Weber Music Hall, Chicago, Ill. Catalogue mailed free on application.

JOHN J. HATTSTAEDT, Director.

MRS. W. H. SHERWOOD,

For Concerts, Piano Recitals and Piano Instruction. Address at her residence,
288 Newbury Street, Boston, Mass.

MRS. HELEN MAIGILLE,

Concert Soprano. Lessons in Vocal Culture and the Art of Singing. Studios, 427 5th Avenue, New York and 107 6th Avenue, Brooklyn, address Chickering Hall.

ADOLF GLOSE,

Pianist, Accompanist and Teacher. Accompanying in Private.
Address 210 East Tenth Street, New York.

J. F. VON DER HEIDE.

Pianoforte and Harmony Instruction.
Address STEINWAY HALL, New York.

MR. PIERRE DOUILLET,

Concert Pianist and Teacher.
Address 114 East 81st St., New York.

A. W. LILIENTHAL.

Instrumentation and arrangements of every description made a specialty. Violin, Harmony, and Orchestration taught. References, if desired. Address 17 Prospect Place, near 41st St. and 2d Ave., New York.

MR. W. J. HALL,

CONCERT PIANIST.
Will accept engagements for Concerts and Recitals; also a limited number of Pupils.
STEINWAY HALL, New York.

MAX TREUMANN,

Baritone, Concert, Oratorio and Opera. Vocal Culture. 105 East 82d St., New York.

Mlle. ZÉLIE DE LUSSAN,

Prima Donna Soprano. Concert and Oratorio. Address Geo. W. COLBY, 23 East 14th Street; or residence, 137 West 49th Street, New York.

MME. L. CAPPANI,

Vocal Culture, 217 Second Avenue, New York.

ACHILLE ERRANI,

Vocal Teacher.
210 East 10th Street, New York

MISS NEALY STEVENS,

Concert Pianist,
101 Dearborn Avenue, Chicago, Ill.

MME. MURIO-CELLI,

Vocal Instruction,
No. 18 Irving Place.

MR. GUSTAV L. BECKER,

Pianist and Teacher,
274 East 82nd Street, New York.

MISS DYAS FLANAGAN.

Pupil of the late Edmund Neupert. Concert Pianist and Teacher of the Piano, 136 West 34th Street.

CARL ALVES,

Vocal Instructor,
1646 Park Ave., near 91st St., New York.

MR. WILLIAM COURTNEY,

Concert Oratorio and Vocal Instruction.
Address 27 Union Square, New York.

ALBERT MORRIS BAGBY,

Piano Instruction,
Steinway Hall, New York.

MICHAEL BANNER,

Violinist. Open for Engagements.
225 East 81st Street, New York.

PAULINA WEISS,

HIGH SOPRANO,
Returned from abroad, and begs to announce that she is open for Operatic and Concert engagements. Will take pupils in Vocal Culture.
Address 227 E. 69th Street, New York City.

CLIFFORD A. SCHMIDT.

Solo Violinist, Metropolitan Opera House and Seid Orchestra. Concerts and Instruction.
Address Chickering Hall, New York.

Miss MARIE G. LUKSCH,

From Vienna. Pupil of Marchesi. Instruction in Operatic and Concert Singing. Apply from 1:30 to 2 P. M., at 130 East 54th Street, New York.

NOVELLO, EWER & CO.,

NEW YORK and LONDON,

Music Publishers and Importers.

Novello's Original Octavo Edition of Operas, Oratorios, Cantatas, Masses, Glees, Madrigals, Part Songs, Trios, Duos and Songs, Anthems, Church Services, Chant Books, Hymn Books and Psalters.

Theoretical and Practical Instruction Books.

Elegantly BOUND BOOKS suitable for MUSICAL PRESENTS and

SCHOOL PRIZES. Full Scores and Orchestral Parts.

PIANOFORTE AND OTHER INSTRUMENTAL MUSIC.**ORGAN AND REED ORGAN MUSIC.****SACRED MUSIC WITH LATIN WORDS.**

Also a full line of Publications of other English, German and French Houses.

NOVELLO'S MUSIC PRIMERS,

Edited by Dr. STAINER.

1. The Pianoforte.—E. Pauer.....	\$0.75
2. The Rudiments of Music.—W. H. Cummings.....	.40
3. The Organ.—Dr. Stainer.....	.75
4. The Harmonium.—King Hall.....	.75
5. Singing.—A. Randegger.....	1.50
6. Speech in Song.—A. J. Ellis.....	.75
7. Musical Forms.—E. Pauer.....	.75
8. Harmony.—Dr. Stainer.....	.75
9. Counterpoint.—Dr. Bridge.....	.75
10. Fugue.—James Hogg.....	.75
11. Scientific Basis of Music.—Dr. Stone.....	.75
12. Double Counterpoint.—Dr. Bridge.....	.75
13. Church Choir Training.—Rev. Troutbeck.....	.40
14. Plain Song.—Rev. T. Helmore.....	.75
15. Instrumentation.—E. Pauer.....	.75
16. The Elements of the Beautiful in Music.—E. Pauer.....	.40
17. The Violin.—Berthold Tours.....	.75
18. Tonic Sol-Fa.—J. Curwen.....	.40
19. Lancashire Tonic Sol-Fa.—James Greenwood.....	.40
20. Composition.—Dr. Stainer.....	.75
21. Musical Terms.—Stainer and Barrett.....	.40
22. The Violoncello.—Jules de Suert.....	.75
23. Two-Part Exercises.—James Greenwood.....	.40
24. Double Scales.—Franklin Taylor.....	.40
25. Musical Expression.—Mothé Lussy.....	1.25
26. Seventy Solfege for Class Singing, by Florence A. Marshall, \$1.50, or in three parts, each.....	.60
27. Organ Accompaniment of the Choral Service.—Dr. G. F. Bridge.....	.75
28. The Cornet.—H. Brett.....	.75
29. Musical Dictation.—Dr. F. L. Ritter.....	.50

Any of the above may be had strongly bound in boards, price 25 cents each extra.

LISTS AND CATALOGUES MAILED FREE.**ASK FOR NOVELLO'S EDITIONS.****NOVELLO, EWER & CO.,**

21 E. 17th St. (3 doors W. of Broadway). NEW YORK.

**CHASE
BROTHERS'
PIANOS**

WITH THE

CHASE PATENT SOUNDING BOARDS

Are Unrivalled for Pure Quality of Tone.

Catalogues and Price to the Trade Furnished on Application.

FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.
OFFICE AND SALESROOM, 92 MONROE ST.,
GRAND RAPIDS, MICH.

L. C. HARRISON,

Formerly HENRY ERBEN & CO.,

ESTABLISHED 1824,

Manufacturer of

CHURCH and CHAPEL**PIPE
ORGANS,**

260 and 262 West 28th St., New York,
NEAR EIGHTH AVENUE.

MR. VICTOR HERBERT,

VIOLONCELLO VIRTUOSO,
Will accept engagements for Concerts and Solo work; also a limited number of Pupils.
Address 50 Irving Place.

ANNOUNCEMENT.

From February 1 the price of the 7 Octave Practice Clavier will be changed from \$54.00 to \$60.00, with a discount as formerly of 10 per cent. for cash.

MISS EMILIE LEICESTER,

TEACHER OF DRAMATIC ART.
Has arrived from London, and will give lessons this winter in New York. Dramatic Action for the Opera and Stage Business a specialty.
40 East Tenth Street, New York.

CHARTERED IN 1865.

**NEW YORK
CONSERVATORY OF MUSIC,**

LOCATED ONLY AT

No. 5 EAST 14th STREET,

Third door east of Fifth Avenue.
This Renowned School of Music, Elocution, Modern Languages, Drawing and Painting, offers to students unequalled advantages.

ESTABLISHED 1867.

CHICAGO MUSICAL COLLEGE

Central Music Hall,
CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and containing a musical lexicon, abridged History of Music and other valuable information, will be sent FREE on application.

The National Conservatory of Music.

THE SEMI-ANNUAL ENTRANCE EXAMINATION OF THE NATIONAL CONSERVATORY OF MUSIC, 125 and 128 EAST 17th STREET, NEW YORK, WILL BE HELD AS FOLLOWS:

SINGING CLASSES: JAN. 24, 1889, FROM 10 A. M. TO 12; FROM 1 P. M. TO 5 P. M.; FROM 8 P. M. TO 10 P. M.

PIANO CLASSES: JAN. 25, SAME HOURS.

VIOLIN CLASSES: JAN. 26, SAME HOURS.

CANDIDATES MAY APPLY AS ABOVE.

ZEITZER & WINKELMANN,**PIANOS,**

BRAUNSCHWEIG, GERMANY,

Uprights and Grands.

AMERICAN SYSTEM OF CONSTRUCTION. CHEAP PRICES AND
BEST WORKMANSHIP.

**THE VIRGIL PRACTICE
CLAVIER.***A Silent Teaching***PRACTICE PIANO.**

PORTABLE, INEXPENSIVE, DURABLE.

Secures far more rapid progress in the training of fingers and in the study and memorizing of pieces than is possible by any other means. Saves pianos, spares the nerves of the player, stops the dreadful annoyance of "Piano Drumming" and preserves the freshness and beauty of music.

The piano is a musical instrument and not a practice machine. All practice, including the learning of pieces, should be done on the Practice Clavier and the piano saved for the finished musical performance.

Style A, 7 octaves, Price, \$54.00; Style B, 5 octaves, Price, \$44.00.

Correspondence solicited with Teachers and schools.

Descriptive Circulars sent free on application.

Address THE VIRGIL PRACTICE CLAVIER,

18 East 17th Street, New York City.

Branch Office, Room 682, Hotel Boylston, Boston, Mass.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 467.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.	
Three Months.....\$20.00	Nine Months.....\$60.00
Six Months.....40.00	Twelve Months.....80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, JANUARY 23, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

AXIOMS FOR ADVERTISERS.

- I. Do not pay your advertising bills in trade papers in advance.
- II. Editors of trade papers who ask that their advertising bills be paid in advance have no money to conduct their business.
- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

COL. JULIUS J. ESTEY, of Brattleboro, who dropped into our sanctum on Friday, informed us that he was on his way to Washington and Atlanta on a short business trip.

LAST Thursday, January 17, Mr. Charles H. Steinway (nephew of Mr. William Steinway) sailed with his wife and little son and servants for Bermuda to spend the winter months there. Mrs. Charles H. Steinway (who is the daughter of Mr. William Mertens, of L. Von Hoffmann & Co., bankers) has been ailing for some time, and it is hoped that the bracing, even climate of Bermuda will benefit her health.

SO soon as a piano manufacturer begins to improve his pianos, begins to use better material and develop the possibilities of the instrument, the chances for stenciling diminish with him. He becomes jealous of his name and reputation as a result of the improvement of the quality of his goods, when his name is identified with them, as is the case with piano manufacturers; he consequently becomes careful and more particular not to have the name on an inferior article or a stencil name on his now superior piano. We are prompted to these remarks by the information that has reached us to the effect that Horace Waters & Co., who are making a better piano than heretofore, have decided not to stencil the Waters name on any pianos in the future. It is said (and the information comes from a responsible source) that this step becomes imperative in order to protect the genuine Horace Waters & Co. pianos. We hope this is true, for it would be another blow to the stencil, which, like the stencil editor, must go.

WHAT do Cornish & Co., of Washington (N. G.), mean by advertising in the "World" of last Sunday, "We have decided to offer the whole of our different styles of pianos and organs?" They are organ manufacturers. Do they mean to intimate that they are also piano manufacturers? The advertisement does more than intimate it. They are, however, not manufacturers of pianos, and they should not permit this notion to go abroad to the public. We are willing to admit that it is not so virulent a form of stenciling to put one's own name on a piano, but it is stenciling, and in the Cornish case it is aggravated, because the firm are organ manufacturers. They do not, however, make pianos, and we must and shall say so.

OUR esteemed contemporaries in music trade journalism continue to publish articles in which they endeavor to prove that the lowest grade pianos, stencil or otherwise, are first-class instruments. As not one of the papers in question is competent to tell the difference between a Knabe, a Sohmer, a Decker, a Steinway, a Steck and the Swick, or Cable, or Weber, or Herlich, piano, they are perfectly justified in designating the latter class of instruments as first-class.

We have no objection.

We are not in the piano business.

If these music trade papers can afford to call the lowest grade pianos "first-class" there is no doubt that the manufacturers of the same can stand it and can afford to pay for it.

As we said, we have no objection—to-day.

WITH "Compliments from the Estey Organ Company" the following note has been mailed to many prominent musical people. It explains itself:

The question of pitch is of first importance to singers. With this in mind we take pleasure in sending you a set of tuning forks that we trust will be of service.

One is based upon French pitch, Middle C, 261 vibrations per second. The fork that represents this is tuned an octave above and marked "C 522," meaning that it vibrates 522 times in a second. * is the standard to which our organs usually are tuned.

The other forks are sometimes called "Philharmonic pitch," and is based upon the New York Philharmonic Society pitch, Middle C of the oboe having 270 vibrations. The fork that represents this is tuned an octave above, and is marked "C 540," meaning 540 vibrations per second.

ESTEY ORGAN COMPANY, Brattleboro, Vt., U. S. A.

The tuning forks were tested at the Technological Institute in Boston, and will be found very valuable accessories, not only to musical people who require correct pitch in their professional occupation, but also for persons interested in this most interesting problem and experiments flowing from its investigation. The Estey Organ Company have been making numberless experiments in pitch and its analogous phenomena and have accumulated enormous material and information on the subject. The distribution of these scientifically tested tuning forks places the musical profession under many obligations to the company.

WE learn from the German papers that the city of Seesen, near Brunswick, Germany, conferred its honorary citizenship upon Mr. William Steinway a few weeks since. Seesen is the native town of the Steinway family, has become quite a railroad centre, and possesses one of the most celebrated high schools, the Jacobsohn Institute, founded in 1801. In Seesen Mr. William Steinway was born March 5, 1836, and he attended the Jacobsohn School up to the departure of the Steinway family for New York in the spring of the year 1850, the Steinway factory, mansion and garden at Seesen having been purchased that year by Mr. Jacobsohn and turned into the Jacobsohn Orphan Asylum.

At every visit which Mr. William Steinway paid to his native city during the past twenty years his charities to the poor, his benefactions to the city and its educational institutions have been many, his last act having been a series of donations last summer to that city to enable it to finish a beautiful monument in commemoration of a number of its sons who fell in the German-French war of 1870 and complete a park around said monument, and also handsome gifts to the Veteran Society, who aid the crippled soldiers and their families.

The Common Council of Seesen were unanimous in bestowing this honor upon Mr. William Steinway, who

has just received a beautiful album, gotten up very artistically, containing the letters of honorary citizenship, with the signatures of all members of the Common Council and Mayor. Such a thing is not known much in this country, but in Europe the bestowal of honorary citizenship of a city upon a gentleman is regarded as one of the greatest honors which can be conferred upon him.

THERE IS A NEWBY & EVANS.

AMONG inquiries that have reached us within the past few days is the following:

COTTONWOOD FALLS, Kan., January 16, 1889.

Editors Musical Courier:

Would you be pleased to send me your MUSICAL COURIER and answer the following question: Is there any factory known as Newby making pianos by that name, or a Newton Piano Company?

Yours,

Dealer in pianos and organs.

There is no such piano factory as the Newby and there is no Newton Piano Factory. Pianos stenciled Newby or Newton Piano Company are stencil pianos, and as their origin is unknown should not be purchased, and, of course, not be sold by anyone.

There is, however, here in New York a Newby & Evans piano factory in which are made the Newby & Evans pianos. Messrs. Newby & Evans have gradually established a splendid reputation in the trade for honorable and fair dealing and for making an upright piano that gives thorough satisfaction and which is readily sold. This piano should not be interfered with by any stencil Newby piano, and to make it thoroughly understood we say once more that a Newby piano is a stencil, while a Newby & Evans is a legitimate piano.

PARESIS IN MUSIC TRADE JOURNALISM.

[From the American IIIII, January 19, 1889, page 21, first column.]

RUMORS AND REPORTS.

Another rumor states that F. G. Smith has become interested in the Chickering firm.

[From the American IIIII, January 19, 1889, page 21, third column.]

CHICKERING & SONS.

A false and malicious report has been spread through the trade by the editor of a trade paper * * that Mr. F. G. Smith had "become interested in the Chickering & Sons Company."

HOW WE APPROACH.

IN all the abuse that has been heaped upon us because we had the courage, independence and honesty to print the truth about the catalogue and sheet music published by the firm of Oliver Ditson & Co., nothing has been more amusing to us than the fulminations of an irresponsible and bankrupt newspaper that accused us of telling the truth because Mr. John C. Haynes, of Oliver Ditson & Co., refused to advertise in the columns of THE MUSICAL COURIER after we had approached him for business.

Of course Mr. Haynes never made that statement, and for that reason we did not feel it necessary to contradict such arrant nonsense. To contradict the idle gossip of every poverty stricken music trade journalist would keep us so busy that we could find no time to attend to the vital and important matters represented in these columns weekly.

However, last week, while filing our records and correspondence of the year 1888, one of the attachés of the paper came across the following letter, which, in view of the absurdities printed about the trade editor of this paper and the motives attributed to him, is worthy of reproduction. It discloses our system of approaching firms:

JOHN C. HAYNES & Co.,

Importers and Manufacturers of

MUSICAL INSTRUMENTS AND STRINGS,

33 Court-St.

BOSTON, February 9, 1888.

The Musical Courier, Messrs. Blumenberg & Floersheim:

GENTLEMEN—Please send us lowest rates for single column ads.

Respectfully,

J. C. HAYNES & Co

As will be seen, this was not a reply to any letter or act of ours, but a voluntary inquiry.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.
NEW YORK WAREHOUSES, 88 FIFTH AVENUE.

STERLING PIANOS.

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

Western Warerooms and Offices, No. 236 State Street, Chicago, Ill.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FARRAND & VOTEY

ORGAN CO.,
DETROIT, MICH.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,
NEW YORK.

UNION CENTRAL LIFE INSURANCE CO.,

OF CINCINNATI.

JOHN OWEN BACHE, MANAGER,
Rooms 413 and 415 Telephone Building,
No. 18 Cortlandt Street, NEW YORK.

The Union Central commenced business in 1867; it pays the largest dividends of any life company in this country. Endowment Insurance at Life Rates a Specialty; realizes the highest rate of interest and has the lowest death rate; its policies are an investment at from four and a half to five per cent. compound interest, and the life insurance feature is only incidental or collateral.

KRAKAUER BROS.

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

In consequence of urgent requests,

Mme. DESIRÉE ARTÔT-DE PADILLA,

Court Singer to T. T. M. M. the Emperor and Empress of Germany.

Begs to announce that her address is
17 LANDGRAFENSTRASSE, BERLIN, W., Germany,
And that she is prepared to receive pupils,
professional and amateur.

JAMES BELLAK.

1129 Chestnut Street,

PHILADELPHIA, PA.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,

Grand, Square and Upright Pianofortes.

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

SEND FOR NEW CATALOGUE.

E. P. CARPENTER COMPANY

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE.

SMITH-CHICKERING

Freeborn G. Smith's
\$1,000,000.

THE CHICKERING CORPORATION.

THERE are not many men in the piano business, whether in the manufacturing branch or in the wholesale or retail trade, who can show net assets amounting to \$1,000,000, and one of the few is Mr. Freeborn G. Smith, the manufacturer of the Bradbury piano, whose name has become so closely allied with that of Chickering & Sons since the publication in these columns of a possible business alliance between him and the Chickering & Sons Company. Members of the trade who remember the \$100,000 transaction between the late Joseph P. Hale and the Chickering also remember that Mr. Smith was at that time more than a mere interested spectator, and he has ever since then been ambitious to become personally identified with a large house or prominent name in the trade. We quote what is said in the columns of an esteemed contemporary:

F. G. Smith has been figuring for a long time to get a grip on one of the first-class houses.

The \$1,000,000 which Mr. Smith can call his own consist of real estate, pianos, organs, leases, bonds, mortgages and cash—all property that can be turned into greenbacks or into the shape of a certified check in a few hours. Two hundred and fifty thousand dollars is said to be the sum that Mr. Smith was willing to put into a first-class piano house, but, as "he himself has said it," he could get this \$250,000 without touching his investments; he could get it at 4 per cent., too.

Consequently it would be a most inviting, a safe and solid scheme on the part of the millionaire manufacturer of the Bradbury piano to bring to a final close the negotiations that have been in progress for a long time, and, besides opening up great opportunities for future profits, not only for himself, but also for his son, cap the numerous schemes he has been identified with by adding his name to the roll of the manufacturers of high grade pianos made in this country.

As the name of Chickering & Sons has been used by us in a corporate sense we deem it proper to publish the articles of incorporation, together with the certificate of the Secretary of State of New York. They have never appeared in print before:

State of New York,
County of New York,
City of New York.

We, Charles F. Chickering, George H. Chickering and Peter J. Gildemeester, do hereby certify that we desire to form a company pursuant to the provisions of an act entitled, "An act to authorize the formation of corporations for manufacturing, mining, mechanical or chemical purposes," passed February 17, 1848, and of the several acts extending and amending said act.

That the corporate name of the said company is to be "Chickering & Sons."

And the objects for which the company is to be formed are for the manufacture and sale of pianos and other musical instruments, and for the transaction of a general piano business.

The company so to be formed is to carry on its business at the city and County of New York, and in the city of Boston, County of Suffolk, in the State of Massachusetts.

The city and County of New York to be the principal place for the carrying on of the business of the said company in the State of New York.

That the amount of the capital stock of the said company is to be \$1,000,000.

That the term of the existence of the said company is to be fifty years.

That the number of shares of which the said stock is to consist is to be 1,000, of \$1,000 each.

That the number of trustees who shall manage the concerns of said company shall be three, and the names of such trustees for the first year are Charles F. Chickering, George H. Chickering and Peter J. Gildemeester.

In witness whereof, we have hereunto subscribed our names this 10th day of March, 1886.

Signed in presence of
Bernard J. Kelly,
17 Union-sq., New York, N.Y.
Theo. H. Swift,
384 West Thirty-second-st.

City, County and State of New York, ss.:

On this 10th day of March, 1886, before me personally appeared Charles F. Chickering, George H. Chickering and Peter J. Gildemeester, to me known and known to me to be the individuals described in and who executed the foregoing certificate, and they severally before me signed the said certificate and acknowledged that they executed the same for the purposes therein mentioned.

BERNARD J. KELLY,
Notary Public, New York County.
(Indorsed) Chickering & Sons, Certificate of Incorporation.
State of New York,
Office of Secretary of State.
Filed and recorded March 18, 1886.

DIEDRICH WILLERS,
Deputy Secretary of State.

State of New York,
Office of the Secretary of State, ss.:

I have compared the preceding with the original certificate of incorporation of "Chickering & Sons," with acknowledgment thereto annexed, filed and recorded in this office on the 18th day of March, 1886, and do HEREBY CERTIFY the same to be a correct transcript therefrom and of the whole of the said original.

Witness my hand and the seal of office of the Secretary of State, at the city of Albany, this 22d day of May, one thousand eight hundred and eighty-eight.

[SEAL.] FREDERICK COOK,
Secretary of State.

BEHNING & SON'S INSURANCE.

A \$1,000 Blaze—Fine Line of Fire Insurance.

WHILE everything was at full blast in the busy factory of Behning & Son, on 128th-st., near Third-ave., last Thursday, a little after 5 o'clock, a workman in the mill room, after some hesitation, came to the conclusion that he smelled smoke of the kind that comes from ignited dried lumber. He was right, for a blaze was at work spreading itself through the dry room, right under the office floor. Running upstairs like a flash, he soon had the office force notified, and by means of the alarm boxes and the correct order—things for just such contingencies—the fire department was quickly at hand and at work, and before the insidious little blaze could spread itself much it was put out of the way.

Had the little blaze waited just 50 minutes it would unquestionably have made a record for itself and rapidly developed into a full grown flame and subsequently into a great conflagration, for the Behning factory is full of raw material, just of the kind these little blazes love to feed on. This, with all the unfinished pianos, with those in work and with the large amount of stock in the varnish room, would have given Harlem the biggest bonfire it ever had and one of the costliest, too.

The fire started on Thursday after 5, and before noon on Monday the insurance was adjusted and paid over in the shape of a check for \$1,075, and the business of Behning & Son proceeded as usual.

The firm had, however, taken good care to provide in case of fire, as the following list of insurance policies held by Behning & Son will show:

ON STOCK AND MACHINERY.	
Anglo-Nevada.....	\$2,000
Hecla.....	750
Pennsylvania, Philadel- phia.....	1,500
Firemen's, Boston.....	1,000
Western, Pittsburgh.....	750
Western, Pittsburgh.....	500
American, Philadel- phia.....	1,750
People's, Pittsburgh.....	1,000
Pacific.....	1,000
Lion.....	1,500
Boatmen's.....	1,000
Manufacturers and Merchants', Pitts- burgh.....	750
Mechanics', Philadel- phia.....	1,000
Equitable, New York.....	1,000
Spring Garden.....	1,500
County of Philadelphia.....	1,500
Northern.....	1,000
California.....	1,500
Meriden.....	1,000
Fire Association of London.....	1,500
Phoenix, London.....	2,500
Hamilton.....	2,000
Germania.....	1,500
United Firemen's.....	1,000
Reliance.....	\$1,000
Citizens', Ohio.....	1,500
Bowery.....	1,500
Citizens', New York.....	1,500
Firemen's, Boston.....	500
City of London.....	1,000
Ruigers.....	1,000
North River.....	1,500
Hartford.....	500
Phoenix, Hartford.....	500
Springfield.....	500
Franklin, Philadelphia.....	500
Phoenix, Brooklyn.....	1,000
Commercial Union.....	2,500
Liberty.....	2,500
Fire Association of Philadelphia.....	1,000
Fire Association of Philadelphia.....	1,000
Imperial.....	1,000
Imperial.....	1,000
Firemen's Fund.....	1,000
Guardian New York.....	1,000
Commonwealth.....	5,000
Insurance Company of North America.....	1,000
Alliance.....	2,000
Total.....	\$64,500

ON BUILDING.	
Manufacturers and Builders'.....	\$2,500
German-American.....	5,500
Liverpool, London and Globe.....	5,000
American.....	2,500
Citizens'.....	1,000
Eagle.....	1,000
Standard.....	\$1,500
Williamsburg City.....	2,000
Broadway.....	1,000
Globe.....	2,000
Knickerbocker.....	1,000
Westchester.....	2,500
Total.....	\$27,500

Mr. Henry Behning, Sr., was on his way to the Kansas City branch, and was notified that everything was O. K.

Mr. Kochman was not much better, according to reports, on Monday evening, and he will not be out this week.

A New Grand.

Behr Brothers & Co.'s Grand Piano.

THERE has never been a time in the history of the piano building art in the United States when such intense interest was manifested both by manufacturers of and dealers in pianos in the construction and character of the grand piano as within the last few years. Every step that has been taken in that direction has been subject to the keenest kind of observation and criticism, not alone on the part of the manufacturers themselves, but also among leading dealers and influential professional musicians. The best of reasons can be assigned for this, as the grand piano marks the culminating stage, especially in its artistic sense, of the piano manufacturer's activity. The rapid development of the upright piano in this country ever since the days of the Centennial has exercised a steady and powerful pressure upon the grand piano itself. It is a fact that in the homes of thousands of professional and amateur musicians of this land upright pianos can be found that give thorough satisfaction to the players and the listeners, for both in tone and in touch these instruments have been satisfactorily used as substitutes for what in years gone by were considered acceptable grand pianos. Everyone acquainted with the subject knows very well that the old grand pianos, those that were old instruments 15 to 25 years ago and many that were built in those days, were neither more powerful nor was their touch more agreeable than are those two qualities in the modern upright piano. With its development, therefore, a parallel development became necessary in the grand piano, and our modern grands are, in consequence of the enormous energy applied to their improvement, considered the most marvelous instruments of their kind of the latter day.

The ambition to manufacture grand pianos has, however, not resulted equally well with every firm that has undertaken the difficult step of producing these instruments. Metaphorically speaking, we could say that the roadside is strewn with grand piano wrecks, which represent the loss of thousands upon thousands of dollars. Many unfortunate experiments have been made; many instruments of this class that were considered successful proved within a very short time to be mere commonplace imitations, and others were complete failures because the manufacturers of them lost heart too soon. The financial investment appalled them, and they did not have the stamina to work the experiment to its final solution. In consequence of this the phenomenon is presented to us which shows that notwithstanding the production of 56,000 pianos or thereabouts in the year 1888, according to THE MUSICAL COURIER tables, less than 4 per cent. of the total consisted of grand pianos; in fact, as close as our careful research could lead us, we discovered that 3 1/2 per cent., or about 2,000 grand pianos, represents the number manufactured in the United States in 1888.

The manufacture of high grade pianos that come into the field claiming originality of scale and construction involves difficulties that are surmounted only after a great deal of labor, time and investigation. The word "experience" seems to cover one of the secrets embraced in the successful production of instruments of this kind, and "experience" is reached in most cases only after a large number of instruments have been made. It is then that a manufacturer discovers in the numerous details how to adjust all parts in their proper relation to each other, how to abandon fallacies and how to adopt the best features that have been revealed during the production of large number of instruments of the same kind. When we reflect that the total production of grand pianos in 1888 amounted to no more than the total production of uprights in some large sized factories, we can realize at once that the field for this experience in the line of grand pianos is exceedingly limited. The instruments that have become established in the marts of the piano trade, and which can justly claim to-day a position of eminence among grand pianos, are either the result of a great deal of research and experience, or some scientific piano maker has suddenly launched a successful creation, which, from its very inception, was a foregone success. Neither can the line be drawn among the various manufacturers of grand pianos, for it has frequently happened that while one style or scale of grand piano in a certain factory reached its comparative perfection only after years of experience, another style or scale was voted a success at one bound. Many artisans, mechanics and investigators claim that in the latter case the successful instrument was the result

of mere accident; but to us it seems that an experienced piano builder, who has definite views on construction, while he undoubtedly must rely upon his general experience, is apt in course of time to discover the laws under which a musical instrument of the calibre of the piano must be built.

These difficulties and the investment of capital consisting of both time and money are the obstacles that have prevented many manufacturers of excellent upright pianos from entering the field of grand piano manufacture, and the history of the many failures in that direction has caused them to hesitate before adding that branch to their business.

We have always bestowed deep attention upon the construction and development of the grand piano, especially since the successful introduction of the smaller sizes, which, in our opinion, are soon to occupy as prominent a place in musical institutions and in the rooms of musicians as the upright. All the latest productions in the line of grand pianos have been thoroughly examined and tested by us and their merits and defects are known to us. The latest candidate for honors is a remarkable grand piano manufactured by the well-known house of Behr Brothers & Co.

With their usual business perspicuity Messrs. Behr Brothers & Co. have for some years, especially since their business has reached its present dimensions, realized the necessity of coming into the market and before the musical public with a grand piano. They have devoted during this time much thought and study upon the subject, and the instrument which they are now ready to present to the musical world for investigation and approval deserves more than ordinary attention, from the fact that it marks an epoch in the history of the firm. In the first place the Behr Brothers' grand piano is an original conception, and in its creation special pains were taken not to interfere in the least with any patents or systems of construction in vogue in any other grand pianos. While of course it is not a new departure from any of the fundamental principles that underlie the building of a grand piano, this instrument is in the strictest sense not an imitation. From the mechanical point of view it embraces all the best and highest grade of material, which, in connection with its successful scale and proper adjustment of all its parts and unusual care in its manufacture, make it in this respect a pronounced success. However, it is from the artistic point of view that everyone will be most deeply interested in the future of this grand piano. The quality of tone (and quality is the first ingredient we look for) is unusually refined throughout the entire scale. Coupled with a bass of great volume we find a brilliant and at the same time musical treble, while the middle octaves are endowed with a remarkable singing capacity. The character of the tone is even in all positions, which is an evidence at once of a correct scale. Together with volume and power, brilliancy and singing quality, the instrument has a delicate, velvety touch, the kind of touch sought for by the educated pianist. All shades of expression and phrasing can be accomplished on this instrument by the adept player, and this, together with the other qualities of the piano described above, makes the Behr Brothers' grand the latest and one of the most attractive additions in the line of American grand pianos.

The production of an instrument of this grade, especially when the difficulties are considered, should be a source of congratulation not only to the manufacturer, but also to the musicians under whose fingers it must inevitably come. And we do not hesitate to say once more that this grand piano marks a new epoch in the history and development of the firm of Behr Brothers & Co.

In a little chat with the Weaver people at York, Pa., we learn some very encouraging information. Their trade during the past year has nearly doubled, so far as output goes; in territory worked it remains about the same, with a few exceptions. This shows a healthy state of affairs, which to the average dealer no doubt is apparent, for when a dealer handles the Weaver organ he has an article which has the merits to build up a large and profitable trade. They showed us their new styles for 1889 and we must confess that they are original and strikingly attractive.

Peter T. Thomson.

WE regret to announce the death of Peter T. Thomson, piano manufacturer, Binghamton, N. Y., who died at his residence, 30 Chenango-st., in that city, on Thursday last, from pleuro-pneumonia. Mr. Thomson some years ago left Oswego, where he then resided, and began to make pianos with P. E. Engelbrecht, his father-in-law, under the firm name of Engelbrecht & Thomson. Mr. Engelbrecht retiring last year. The Binghamton "Daily Republican," in referring to his demise, says:

Much of the success of the enterprise was due to Mr. Thomson's business energy and tact. He was so upright in his business dealings and so genial in his intercourse with his fellow men that he easily made and retained many friends, who feel his death keenly. His absence will not alone be felt in the family circle, which is cruelly broken by his death. The heartfelt sympathy of a large circle of acquaintances goes out to the widow and young children.

We are not able at this time to state whether or not the business will be continued.

The Trade.

—W. F. Boothe, of Philadelphia, is on a visit to Chicago, Detroit and Richmond, Ind.

—Mr. Louis Kaemmerer, of George Steck & Co., is confined to his home on account of illness.

—Henry A. Peck, of Peck & Sons, will open a branch store at Red Bank, N. J., says the Manassan "Democrat."

—Mr. Joseph Allen and Mr. David Hunter have an interest in the firm of George C. Dearborn, Philadelphia, since New Year's.

—Mr. C. C. Colby, of Erie, Pa., called on us last week. The company are getting out about 15 pianos a week now.

—Here is a neat advertisement we recently noticed:

FOR SALE—A piano by a maiden lady with square legs. Address —

—The Grinnell water sprinkler system has been introduced in every part of the Ivers & Pond Piano Company's factory at Cambridgeport.

—We saw an order from Haines Brothers to the Davenport & Treacy Company last Saturday for 500 piano plates to be delivered before May 1. This means business.

—Fire in the Max Meyer building at Omaha, Neb., on the night of the 16th destroyed pianos and organs and other merchandise to the extent of \$20,000. Fully insured.

—The following is taken from the court records published in the Altoona "Times":

Commonwealth v. J. H. Young, embezzlement from F. A. Winters, Altoona; the case was settled on payment of all costs by the defendant.

—The Boston Sunday "Herald" of January 20 contained the following item:

Mr. P. A. Powers, of the Emerson Piano Company, is confined to his residence at Dorchester by a bronchial trouble. He is not expected out for some weeks.

—Among patents recently granted that are of interest to the music trade we find the following:

To G. J. Jaccard, for stop motion for music boxes..No. 395,440
A. L. Caldera, for keyboard for musical instrument..... 395,543

J. P. Nystrom, for organ stop action..... 395,503

—The Springfield (Mass.) "Union," in referring to W. C. Taylor, of Taylor's Music House, in that city, says:

Mr. Taylor is a young man to be at the head of so large and important a business house. He is the only son of Varum N. Taylor, of the Taylor & Tapley Manufacturing Company, and was born in Chicopee Falls, December 27, 1857. He is a strong Republican in politics, and is a prominent and active member of the South Church. Mr. Taylor's wife is the daughter of Rev. M. C. Stebbins, of Cornwall, Vt., formerly and for many years principal of the Springfield High School, and he lives with his father on State-st., opposite the United States Armory grounds.

—Mrs. George A. Warren, an enterprising business woman of Waltham, Mass., recently offered a mirror top organ as a prize to the girl or boy under 15 years of age who would write the best original composition on "Why Every Family Should Have an Organ." The judges of the compositions

were five prominent citizens, and the papers were submitted without the writers' names. The first place was awarded to Matthew Gleason, a pupil of St. Joseph's Parochial School, while Patrick Kinsley and Stephen Bergin, also pupils of the same school, rank second and fourth respectively, of the 40 contestants from the different schools, both public and private, in Waltham.—Boston "Republic."

—The Ansonia "Sentinel," of January 18, states the following:

The Sterling Organ Company is making preparations to turn out 8 organs a day. This is something they have not done for a long time—not even during the busy season just before Christmas—and shows the increase in business.

—The first Elliott subscription concert was given at Buckingham, Moak & Marklove's music and art parlors, Utica, N. Y., on Friday evening. The attendance was large and the audience a critical one, and the manner in which each number was applauded was proof that the concert was a good one and thoroughly appreciated. Those who participated were Edward Elliott, pianist; Tom Ward, tenor, and William J. Egbert, violinist. Following was the program:

Prelude and fugue, C minor..... J. S. Bach
Gavotte Célèbre.....
Gigue, G major.....
Concerto for violin..... Mendelssohn
Song, "Message of Love"..... A. Fesca
Sonata for piano and violin, op. 24..... Beethoven
Song, "Ah! When I gaze within thine eyes"..... C. Hullweck
With violin obligato.

Largo..... Händel
"The Two Larks"..... Leschetitzky
Violin solo, Ballads, op. 16..... Moszkowski
Serenade, "Dormi Pure"..... Scuderi
Volks Dans..... Maas

WANTED—By a Philadelphia firm, a first-class retail or floor salesman. Apply, with record, to "Philadelphia," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A purchaser is wanted for a piano, organ and sheet music business established ten years, located in a most prosperous city of the Northwest. The owner has had limited time only to attend to the business on account of outside matters of more importance, and yet it yielded during the past years from \$5,000 to \$7,000 annual profit. An active man, who would devote all his time and attention to the business, could make \$10,000 a year and develop with the rapidly developing section in which it is located. Address, with real name, "Northwest," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—I need a competent retail salesman, a man of good address, temperate in his habits and who has had experience in the retail piano business in New York. Salary no object if the right man can be had. Pianos to sell are high grade. Full charge of the retail department. Address "Retail," care of THE MUSICAL COURIER, 25 East Fourteenth-st., giving particulars.

WANTED—Two good action finishers, regulators and tone voicers—men who have worked in piano factories and not merely in repair shops—to go West. Address "Western Manufacturer," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

\$2 BOARD COVER—\$1.75 PAPER COVER—Siegfried Hansing's work, "The Piano in its Relations to Acoustics." Printed in the German language only. A copy of this important book should be kept in every piano factory. Full of details on piano construction. For sale at the office of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

MESSRS. J. & C. FISCHER are negotiating for a lease of the ground floor corner wareroom in the magnificent "Judge" Building now in course of erection at the corner of Fifth-ave. and Sixteenth-st. It is probable that by this time they have secured the premises. This will give a still greater impetus to the Fifth-ave. retail trade, for a great house like the Fischer firm would stimulate trade wonderfully on the avenue.

DAVENPORT & TREACY, PIANO PLATES

—AND—

PIANO HARDWARE,

444 and 446 W. Sixteenth St., New York.

THE COLBY PIANO CO.,

—MANUFACTURERS OF—

Grand and Upright Pianos,

ERIE, PA.

NEW YORK OFFICE: 18 East 17th Street, with G. W. HERBERT.

SCIENTIFIC AMERICAN

ESTABLISHED 1845

is the oldest and most popular scientific and practical paper published and has the largest circulation of any paper of its class in the world. Fully illustrated. Best class of Wood Engravings. Published weekly. Send for specimen copy. Price \$3 a year. Four months' trial, \$1. MUNN & CO., PUBLISHERS, 361 Broadway, N.Y.

ARCHITECTS & BUILDERS

An Edition of Scientific American. A great success. Each issue contains colored lithographic plates of country and city residences or public buildings. Numerous engravings and full plans and specifications for the use of such as contemplate building. Price \$2.50 a year, 25 cts. a copy. MUNN & CO., PUBLISHERS.

PATENTS

may be secured by applying to MUNN & CO., who have had over 40 years' experience and have made over 100,000 applications for American and Foreign patents. Send for Handbook. Correspondence strictly confidential. TRADE MARKS. In case your mark is not registered in the Patent Office, apply to MUNN & CO., and procure immediate protection. Send for Handbook. COPYRIGHTS for books, charts, maps, etc. quickly procured. Address MUNN & CO., Patent Solicitors, GENERAL OFFICE: 361 BROADWAY, N. Y.

BUSINESS ESTABLISHED IN 1851.

C. S. STONE,

Manufacturer of First-Class

UPRIGHT and SQUARE

Piano Cases

ERVING, MASS.

NEW ENGLAND CONSERVATORY

Thorough instruction under ablest Masters in MUSIC, FINE ARTS, ELOCUTION, LITERATURE, LANGUAGES, PHYSICAL CULTURE AND TUNING. Tuition, \$5 to \$25 per term. Board and Room, including Steam Heat and Electric Light, \$5 to \$7.50 per week. For Illustrated Calendar, giving full information, address

E. TOURJEE, Director, Franklin Sq., BOSTON.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, January 19, 1889.

THE commission fiend stalks abroad in this city, numerous we may say, and, although the principal members of this unorganized body of despoilers of the dealer's meagre profits consist of music teachers (so called by courtesy), there are a few who might rightly be classed with bar room bums. Efforts have been made several times to put a stop to the practice of paying commissions, but the probable lack of confidence among the dealers has so far made every endeavor at co-operation fruitless. Another attempt is about to be made, but we confess to having little or no hopes of success any more than the former were, and yet it should be done and would be done if the dealers were only to meet once and consider the matter seriously. Each party to whom we have spoken in relation to the above cause has declared that he would sign if the others would, and yet it is not likely that any practical step will be taken in the campaign against the commission fiend.

It is not a matter to dwell on, but speaking of the music teachers reminds us that a number of them who infest (that's the proper word) this town have such unsavory reputations that a loan of \$3.50 earns their eternal gratitude or the opposite feeling, the latter most natural to their diminutive souls; and, if the truth were told, there is more than one teacher in this city who knows so little, though pretending to know it all, that an eight years' course under their instruction would drive the listener to the lunatic asylum if he were compelled to hear the pupil play for even a few minutes.

The Smith-Chickering article in the last MUSICAL COURIER made a great sensation in this city. The solid dealers think it not at all an unlikely thing to happen, but Mr. E. G. Newell and Mr. Theodore Pfafflin do not take any stock in the scheme.

The Chicago "Mendicator," a paper published in this city ostensibly in the interest of music literature, and which has attained some little notoriety by its being mentioned once in a while in the columns of THE MUSICAL COURIER, is the principal source of enjoyment for the local dealers on Saturday mornings (it generally appears on Saturdays). They enjoy its racy and breezy articles, its fine typography, and it comes in so handy to christen the waste basket with. In partial return for this fine notice, which will undoubtedly bring the enterprising journal referred to a large number of subscribers, and,

contrary to our custom, but compelled by a sense of duty to our readers, we reproduce one of their most interesting items:

Over 30 piano manufacturers in America have ceased to manufacture square pianos. This is conclusive evidence that the square piano must go. Only one factory in Chicago—that of Julius Bauer & Co.—is now making square pianos.

We feel sure THE MUSICAL COURIER never had anything so excitingly interesting.

Messrs. Julius Bauer & Co. are not making any square pianos at all.

Messrs. Safford & Sons, we are informed, are now having their pianos manufactured in some Eastern factory.

Mr. Geo. P. Burt reports his business as steadily increasing. A peculiar feature of his last year's trade was the fact that the months which are usually the dullest with him in former years were the best months he had last year.

By mutual agreement Mr. George Scheiffarth severs his connection with Mr. A. H. Rintelman.

Mr. Henry Behning spent a few days in the city. It is his intention to spend a couple of months in Kansas City looking after the interests of the branch store recently opened in that city.

Messrs. C. A. Smith & Co. have issued a new catalogue.

Mr. S. Q. Mingle, of Williamsport, Pa., was recently in town and left orders with the Story & Clark Organ Company for 150 organs.

The Valparaiso College, of Valparaiso, Ind., has bought 11 pianos from the Kimball Company, part of them Emersons and the remainder to consist of the new Kimball pianos.

Messrs. Lyon & Healey had a narrow escape from losing \$1,300 last Monday. Two of their clerks who were taking the amount to the factory for the purpose of paying off were attacked by footpads, but succeeded in escaping with a slight bruising and a dose of pepper. We have not heard of any arrests being made, a policeman on the beat accounting for his lack of diligence by remarking that his back must have been turned.

Major Howes, of Messrs. Hallet & Davis, has simply been paying a friendly visit to the Kimball house.

A new musical journal is said to be contemplated in this city, to be called "some funny name" (such is our information). This journal is to have a circulation of 10,000, and must be patronized by the Chicago dealers, because, you know, it is a Chicago institution.

Messrs. H. H. Hazard & Co., of Austin, Tex., are reported to have dissolved.

—William T. Miller, of the Henry F. Miller & Sons Piano Company, Boston, is said to have invented a music writing machine.

Haines Brothers.

WE published in THE MUSICAL COURIER of January 9 a long list of firms in the piano trade who had ceased manufacturing square pianos. The list was much longer than a list covering the same subject published in January, 1888, and in January, 1887, there were a few manufacturers only who had ceased making squares.

Haines Brothers, who had been making squares since they started in business in 1851, foresaw as early as 1883 that the square piano was doomed and issued the following card:

SPECIAL ANNOUNCEMENT.

In view of the increasing demand for our new upright piano and our unqualified conviction that its properties, musically, and as an article of artistic furniture, combine to give it value and preference over the square piano, we beg to announce that we have eliminated all styles of squares from our catalogue and that in future we will confine ourselves to the manufacture of uprights and grands exclusively. HAINES BROTHERS. NEW YORK, June 15, 1883.

On the strength of this decision they applied all their energy and talent to the development of the Haines upright piano as a musical instrument and, as they said, as an article of artistic furniture.

The results obtained and the present condition of the business of Haines Brothers are the evidence of the wisdom of the house, and it is by all means the strongest kind of evidence, for never in the history of the firm have Haines Brothers been as busy as within the past few years.

Their factory has been overcrowded to such an extent that it became necessary to take steps to accommodate the increasing trade.

This paper has already published the fact that Haines Brothers are erecting a large factory on the other side of the Harlem, where Mr. N. J. Haines, Sr., owns 16 lots of valuable ground. This factory and its wings will have a capacity of 75 pianos a week and will be equipped and arranged in the most approved manner. Under those new conditions the Haines upright piano will be made in such quantities that the demand for them, which has become remarkable, will be supplied as rapidly as possible.

Let us remind members of the trade and musicians interested in the piano that they can find some of the most beautifully finished uprights made of the choicest woods in all varieties at the warerooms of Haines Brothers, corner of Twenty-first-st. and Second-ave.

—C. H. Henning, formerly of Wegman & Henning, Auburn, N. Y., has decided to go into piano manufacturing in this city. Mr. Henning is at present looking for an available factory building.



CRAIG-Y-NOS CASTLE,
YSTRADGYNLAIS (SWANSEA VALLEY), SOUTH WALES.

MESSRS. HAINES BROS.:

The Upright Pianoforte you shipped to me has arrived in perfect condition at the Castle, and I must say I never heard one with such lovely tones. Each time that I use it I am the more surprised and pleased with it. Until I became acquainted with your instruments I believed it an impossibility to find such pure quality and volume of tone in any instrument but the Concert Grand. Assuring you of my delight with my Piano, and with sentiments of distinguished regard, believe me,

Your sincere friend,

ADELINA PATTI.



MESSRS. HAINES BROS.:

The Pianoforte of your make, used at my concert last night, is the most admirable instrument I have ever seen. I was especially pleased with its marvelous sustaining and carrying quality, as well as with the delicacy and evenness of its action, which I was afforded a complete opportunity of testing in accompanying myself during the concert.

Very sincerely yours,

CHRISTINE NILSSON.

HAINES BROS.,

21st Street and Second Avenue, New York.

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREHOUSES:

Fifth Ave., cor. of W. Sixteenth St.,

NEW YORK.

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,

147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,

NEW YORK.

BRANCH

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.

KELLMER
PIANO & ORGAN WORKS,
HAZLETON, PA.



For Price and Territory address the Manufacturers.

C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

LINDEMAN & SONS,

Manufacturers of Grand, Square and Upright

PIANOS.

WAREHOUSES: 146 FIFTH AVENUE.

FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK.

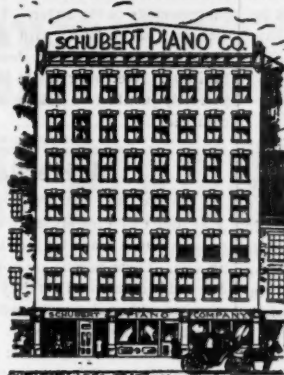
THE
John Friedrich Violins

are the best
Modern Instruments

Superior to all
others in tone and finish

PROMINENT ARTISTS
highly recommend this firm for
Artistic Repairing

For information & Price List address
JOHN FRIEDRICH & BRO.,
VIOLIN MAKERS.
IMPORTERS OF BOWS, ELEGANT CASES & ITALIAN STRINGS
Cooper Institute New York.

ESTABLISHED 1880.
INCORPORATED 1885.

THE
SCHUBERT
PIANO.

A Piano that every Dealer should Handle.

Thoroughly constructed, attractive in appearance, brilliant in tone, reasonable in price, fully warranted.

APPLY FOR TERRITORY TO THE

SCHUBERT PIANO COMPANY.

PETER DUFFY, President,

Factory: 542 and 544 W. Fortieth St.,

NEW YORK.

CONSERVATORY OF MUSIC— AND —
MUSIC TEACHERS' SEMINARY,

At Berlin, Germany, No. 31a Potsdamer Str.

Proprietor and Director, **XAVER SCHARWENKA.**

Royal Prussian Professor, Court Pianist.

Commencement of the Fall Semester, October 1. Pupils received daily between 4 and 5 P. M. Good board and lodging at reasonable price to be had in the Conservatory Building and immediate neighborhood.

PROF. XAVER SCHARWENKA.

Imp. and Royal Court Pianist.

NEWMAN BROS.' ORGANS,

38 & 40 South Canal St., Chicago, Ill.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warehouses and examine these organs.

JACK HAYNES, 24 Union Square, New York.**C. A. SMITH & CO.**

WHOLESALE MANUFACTURERS

Upright Pianos.

OFFICE AND FACTORY:

149 and 151 Superior Street,

CHICAGO.

WILCOX
AND
WHITE
ORGAN
COMPANY

MERIDEN, CT.,
U. S. A.

THE
STRONGEST
COMBINATION OF
CAPITAL, MECHANICAL
SKILL
AND EXPERIENCE OF
ANY ORGAN COMPANY
IN THE WORLD.
ORGANS
UNEQUALLED FOR
RAPIDITY OF ACTION
VOLUME AND SWEETNESS
OF TONE
SEND FOR A
CATALOGUE

GOOD AGENTS WANTED.

BRADBURY'S PIANOS

BRADBURY SMITH

F. & C. SMITH, Jr.
Manufacturers,
125 to 135 Raymond St.,
BROOKLYN, N. Y.

CHICAGO, ILL.,
310 State Street.
Address all New York communications to the Manufacturers,
Brooklyn.

BRADBURY MUSIC HALL,
390 & 392 Fulton St.,
BROOKLYN, N. Y.

Catarrh Cured.

A c'eryman, after years of suffering from that loathsome disease, Catarrh, and vainly trying every known remedy, at last found a prescription which completely cured and saved him from death. Any sufferer from this dreadful disease sending a self addressed stamped envelope to Prof. J. A. LAWRENCE, 38 Warren Street, New York, will receive the recipe free of charge.

Alfred Moritz & Co.

DRESDEN, GERMANY.

THE enterprising firm of Alfred Moritz & Co., Dresden, Germany, have sent a representative to this country in the person of Mr. Hans Morgenstern to introduce to the music trade the line of goods they manufacture, and especially for the purpose of supplying the trade with their excellent "Excelsior" violins. As a large number of firms in the United States have already purchased these violins and found them satisfactory, their reputation is already established.

In England the "Excelsior" violins have been used by a number of well-known artists, and testimonials from them and from influential members of the trade show the high esteem in which these instruments are held where they are known.

The firm of Alfred Moritz & Co. have no connection whatever with any concern in the same line in Dresden. In fact, they produce a much higher grade of instruments than is usually made by German firms.

The Burdett's Retirement.

THE Burdett Organ Company (Limited), of this city, being unwilling to do business as too many manufacturers do it—that is run in debt, consign goods, take customers' paper and incur numberless other trade risks—has determined to discontinue the organ manufacture, the profits of which are not sufficiently large to induce its continuance. Judge Converse, this company's business manager, will close out its stock of organs in the execution of its regular orders, the steady inflow of which will consume it all in the space of a few months. The company will necessarily retain its present corps of employes for some time to come. It will sell the very large and valuable stock of seasoned walnut and other lumber which it owns and has on hand, and which in itself represents an amount of capital large enough to run an ordinary factory. It will also offer for sale the western half of the block front on West Twelfth-st. owned by this company, its building and yards occupying the eastern half of this block. When its present stock of organs, lumber, material, &c., has been disposed of, it will then decide whether it will undertake some other kind of woodworking or manufacturing enterprise or not.

This company's present officials, Messrs. R. Burdett, chairman; P. Metcalf, treasurer, and C. C. Converse, secretary and business manager, have held their respective offices ever since this company was organized here. Mr. B. O. Church, its former superintendent, retired from business because of ill health a few years ago. This solid company's affairs have been so managed as to yield all its stock owners very large cash returns for their investments, aggregating several times the capital stock, while its organs have ever held the first rank for musical excellence. This company's governing mottoes have ever been these:

1. Make the best organ possible.
2. Sell it and get the pay.
3. Pay as you go.

This eminently conservative company has never had discounted a single scrap of paper, nor resorted to the use of accommodation paper, nor to any of those trade mark shifts which at every hardening of the money market send many a manufacturing concern to the wall. This safe company could go on in business for years to come as it has done and make money, or it could undertake the making of cheap, scamp organs, or assume the credit risks which its trade rivals embrace. This solid company prefers to stop. Because of its admirable conservatism this sound company does not owe a dollar to-day. It owns a very valuable plant, which, with its many other valuable, money bringing assets, places it in a pecuniary condition usually designated as extremely well fixed. Its highly successful business management forms a trade model richly worthy the praise and emulation of all business men, many of whom seem not to know when to begin or to stop business. Doubtless the fact that each of this company's members is in such a personal pecuniary condition as to render him independent of its gains may be a prime factor in its conservatism, yet it deserves great credit for that true business prudence and wisdom which have ever governed its transactions. The Burdett Organ Company's capital stock is owned by Judge Converse, P. Metcalf, R. Burdett, Hon. W. A. Galbraith, Hon. S. A. Davenport, Hon. O. Noble, F. W. Metcalf, E. M. Bliss and G. F. Brierley. In the successful career of this company the mechanical genius of Mr. Burdett and Mr. Church has been admirably supplemented by the rare business ability, extensive music trade acquaintance and sound legal judgment of Judge Converse, and the solid pecuniary results which have been realized have amply satisfied all concerned.

This company's charter provides for the making of pianos and other musical instruments, as well as organs. Judge Converse and other leading stockholders have important data concerning these other musical industries, and may determine to undertake what would require the enlargement of the Burdett factory and the employment of more men than this company has ever before required. The career of the Burdett Organ Company illustrates the sure success which attends the combination of mechanical talent, business sagacity and money. The Burdett Organ Company began business with a capital of \$105,000. Its great trade compeers have employed

very much larger capitals, yet because of their lack of discrimination as to music trade credits and their faulty business judgment their larger sales of organs have been, because of great losses, less profitable than those of this company.

Judge Converse's familiarity with the organ trade and knowledge of the tendency of shoddy organ business led him to the opinion several years ago that organ making had become unprofitable. Hence his suggestion, at this company's annual meeting a year ago, that their best course then was to merge their business into some other line of industry. At their meeting this year his prudent suggestion was duly approved and acted upon.—Erie "Morning Dispatch."

Mason & Risch and the Vocation.

WE were last week favored with a visit from Mr. V. M. Risch, of Toronto, a member of the well-known firm of Mason & Risch, piano manufacturers, in that city. His visit follows that of his partner, Mr. T. S. Mason, and their manager, Mr. Robert S. Gourlay, and the trade will learn with interest that their firm have completed the purchase of the patents, good will, plant and stock of the New York Church Organ Company, Worcester, Mass.

Messrs. Mason & Risch have been connected with the vocation in Canada for some time past, its sale in the Dominion being in their hands, so that their venture in Worcester is no leap in the dark. Full knowledge of the trade here is also at their command, in that Mr. J. W. Currier is associated with them and will fill the position of manager at this point.

We predict for the vocation brighter days, as in every respect the gentlemen who now control it have experience as well as financial strength.

Verdict of \$500 in a Suit for Libel.

A CASE of considerable interest was decided in the Superior Court before Judge Sherman, in Boston, on January 9. This was an action instituted by James Cole, of the firm of Cole & Woodberry, church organ builders, against Jesse Woodberry, of the firm of Woodberry & Harris. The defendant was formerly a member of the firm of Cole & Woodberry Brothers, and twelve months ago a dissolution occurred. Mr. James Cole and Mr. James Woodberry (brother of the defendant), continued in business together, and Jesse Woodberry, with a Mr. Harris, formed a business as Woodberry & Harris. Naturally there was some jealousy between the two firms, and last April Jesse Woodberry wrote a letter to a party containing some very serious implications reflecting on Mr. Cole. This letter was put into Mr. Cole's hands and he at once instituted proceedings against Jesse Woodberry for libel, and at the trial it was clearly proved beyond a doubt that there was not a shadow of truth in the charges made in the letter. The jury at once returned a verdict for the plaintiff, with damages at \$500. This will no doubt be a lesson to Mr. Jesse Woodberry to mind his own business. We congratulate Mr. Cole on the result and he was perfectly justified in taking the course he did to protect his character.

A Herlich Racket.

DOWN on University-pl., not far from the office of THE MUSICAL COURIER, in a front parlor, three or four pianos made by Herlich & Co., of Paterson, N. J., are on sale. These pianos are not regulated properly, nor are they finished in detail, and yet they are represented as first class in all respects, although anyone who has the most primitive notions of what constitutes musical noise can at once detect how metallic and unsympathetic these low grade pianos sound; that is, anyone, unless he is the editor of one of those music trade papers who puff Swick and his pianos.

However, if fools exist who call such pianos first class and put them on a rank equal to that of some of the better grade of legitimate pianos, it is the business of the legitimate manufacturers.

And, furthermore, if fools exist who will purchase such pianos as these Herlich pianos and pay for them, so much the better for the fellows who buy the pianos from Herlich or Swick.

Our duty lies not in reforming fools, but in calling attention to the swindle perpetrated by means of these pianos, for they are stenciled "Herlich & Co., New York." There is no such concern as Herlich & Co. in this city, nor has there ever been such a concern. Parties who may have been induced to purchase Herlich pianos under such pretenses had better call on the District Attorney and explain the swindle, and it will be stopped.

We also understand that at the Herlich factory in Paterson, which is conducted by Swick, the only parts of the piano made are case parts. The action is made by a different concern, of course, and purchased by Herlich & Co.—that is, Swick—and so are other parts. We give this information for what it is worth, as we never had the pleasure to visit the factory. We intended to do so at one time; that was before we learned that Swick, a foremost advocate of the vilest kind of stenciling, was connected with the concern.

By the way, we have been told that we are advertising Swick. Well, we advertised Beatty, too. Neither of these fine specimens of stencilers would pay for the advertising they received through our columns, although they paid, and one of

them continues to pay, the other music trade papers to rank his pianos with the best made, one trade paper going so far as to say that the Herlich piano action had a "perfect" repeat. The difference between the action of the Herlich piano and that particular trade editor is this: The Herlich action really fails to repeat, while he repeats to fail.

Rost's Directory.

EVERY firm in the trade should have a copy of the new directory of the music trade and musical profession published by H. A. Rost, No. 14 Frankfort-st., New York. The book, which is very valuable, will be mailed on the receipt of \$5, and no book will be mailed unless payment accompanies the order. This is done in order to save time and the expense connected with the opening of accounts of such a small sum as \$5.

Mechanical Musical Instruments in Germany.

THERE are manufactured yearly in the German empire 82,500 mechanical instruments, of which 44,000 are sent abroad. These represent a value of 3,500,000 marks, extra sheet music and extra barrels being therein included. There are 1,500 workmen directly employed, which excludes those employed in preparing the materials necessary for the manufacture, the latter being quite as numerous. There are fourteen factories using steam power, which, taken collectively, amount to 280 horse power. The largest manufactory is the Leipsic Musikwerke, late Paul Ehrlich & Co., Gohlis. This firm manufactures yearly 30,000 instruments, of a value of 1,000,000 marks, and keeps not less than 300 workmen in regular employment.

The second firm of importance is Ch. F. Pietschmann & Söhne, Berlin, which turns out about 13,000 musical instruments and apparatus of a value of 550,000 marks, and employs 240 workmen. The third firm in size is Kuhn, Lochmann & Co., Gohlis, Leipsic, which makes yearly about 15,000 instruments (symphonions), of a value of 400,000 marks, and employs 180 workmen. Then follow Wilhelm Spaethe, Gera, with 8,000 instruments, value about 250,000 marks, with 50 workmen; Fabrik Leipziger Musikwerke "Phoenix," with 7,000 instruments, value about 200,000 marks, and 52 workmen; Otto Meinhardt, in Gera, 3,500 instruments, value 75,000 marks, with 45 workmen; Gebrüder Bruder, in Walldorf, 150 instruments (barrel organs), value 80,000 marks, with 27 workmen; Wagner & Co., Gera, 3,000 instruments, value 45,000 marks, 20 workmen; Ignatz Bruder Söhne, Walldorf, 200 instruments (street organs), value 30,000 marks, 12 workmen; Imhoff & Mücke, Vöhrbach, 40 instruments (orchestrions), value 120,000 marks, with 50 workmen; M. Welte & Söhne, Freiburg i. B., 30 instruments (orchestrions), value 120,000 marks, with 45 workmen; Wilhelm Bruder & Söhne, Walldorf, 50 instruments (barrel organs), value 30,000 marks, 14 workmen; Lucas Schönstein, in Villingen, 20 instruments (orchestrions), value 45,000 marks, with 20 workmen.

The remaining manufactories, which are chiefly small barrel organ or orchestration makers, have a yearly turnover varying from 2,000 marks to 60,000 marks. Taken together there are in the German empire about 50 large and small manufactories of the above class of instruments and apparatus, those employing steam power being Ch. F. Pietschmann & Söhne, who have four engines equal to 80 horse power; Wilhelm Spaethe, Gera, engines of 66 horse power; Kuhn, Lochmann & Co., Gohlis, 40 horse power; Fabrik Leipziger Musikwerke, late Paul Ehrlich & Co., Gohlis, 30 horse power; Imhoff & Mücke, 17 horse power; Welt & Söhne, 10 horse power; Leipziger Musikwerke, "Phoenix," with 8 horse power, and a few others with small steam engines.

Large Organs.

THE "Scientific American" several weeks ago published the following item:

A correspondent of "La Science en Famille" states that in the Protestant church at Libau, Russia, there is an organ which occupies the whole width of the church, about 60 feet, and which has 131 registers, 8,000 pipes and 14 bellows of large size. It has four harpsichords and one pedal. The largest pipe is formed of planks 3 inches thick and 31 feet in length, and has a section of 7 square inches, and weighs 1,540 pounds. Besides the 131 registers there are 21 accessory stops that permit of combining various parts of the instrument without having direct recourse to the registers. By a special pneumatic combination the organist can couple the four harpsichords and obtain surprising results. For the sake of comparison the following large instruments of this kind may be cited: Organ of the Cathedral of Riga, 125 registers; Garden City Cathedral, 120; Albert Hall, London, 100; Cathedral of Ulm, 100; St. George's Hall, Liverpool, 100; Notre Dame, Paris, 90; Boston Cathedral, 86; Cathedral of Schwerin, 85; St. Nicholas Church, Leipsic, 85; Cologne Cathedral, 42.

In its last number the same paper published the following card:

To the Editor of the Scientific American:

There appears in your issue of December 29, 1888, an extract from "La Science en Famille" in which the total number of registers in the Albert Hall organ is given as 100 and the Riga organ as 125. The former really contains 132 registers, of which 116 are speaking stops; but of the 125 allotted to the Riga organ there are only 105 speaking stops.

NORMAN H. SCHNEIDER,
Late Organist, London, England,
Flatbush, N. Y., January, 1889.

WESSELL, NICKEL & GROSS— MANUFACTURERS OF —
GRAND, SQUARE and UPRIGHT PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET,
NEW YORK.**G. W. SEAVERNS & SON,**

— MANUFACTURERS OF —

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

C. REINWARTH,
PIANOFORTE STRINGS,

356 and 358 Second Avenue,

Between 22d and 23d Sts.,

NEW YORK.

JACOB DOLL,

— MANUFACTURER OF —

Piano Cases, Strings and Desks,**SAWED AND ENGRAVED PANELS,**

402, 404, 406 & 408 East 30th St., New York.

EMERSONFinest Tone. Best Work and
Material Guaranteed.**PIANOS.**More than 45,000 Sold. Every
Piano Fully Warranted.

SEND FOR CATALOGUE.

EMERSON PIANO COMPANY,

Wareroom, No. 174 Tremont Street,

BOSTON. MASS.

SOUNDING BOARDS, WREST PLANK, Etc.**L. F. HEPBURN & CO.** 444 BROOME STREET, NEW YORK
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.**HAZELTON BROTHERS,**

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT.

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

ESTABLISHED 1851.

VOSE & SONS,**Piano Manufacturers,****No. 170 TREMONT STREET, BOSTON, MASS.****HALLET & DAVIS CO.'S PIANOS.****GRAND, SQUARE and UPRIGHT,**
endorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sarc,
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State
and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.**KNABE****Grand, Square and Upright
PIANOFORTES.**These Instruments have been before the public for
nearly fifty years, and upon their excellence alone
have attained an**UNPURCHASED PRE-EMINENCE**Which establishes them as **UNEQUALLED** in **Tone,**
Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.
WAREROOMS:

No. 112 Fifth Avenue New York.

817 Market Space, Washington, D. C.

204 & 206 W. Baltimore St., Baltimore.

NEWBY & EVANS'**Upright Pianos****ARE DURABLE AND WELL FINISHED
INSTRUMENTS.****PRICES MODERATE**

FACTORY:

E. 136th St. and Southern Boulevard

NEW YORK.

— UNEXCELLED IN —

Beauty of Tone,
Elegance of Finish,
Thoroughness of Construction.

WAREROOMS:

181 & 183 Tremont Street, Boston. Albany & Main Sts., Cambridgeport

FACTORIES:

ESTABLISHED 1855.

R. W. TANNER & SON,

— MANUFACTURERS OF —

PIANO HARDWARE.

858 Broadway, Albany, N. Y.

SPECIALTIES: PIANO GUARDS, BARS, PEDALS, ACTION BRACKETS, ETC.
NICKEL, SILVER AND BRASS PLATING.

NEW YORK AGENT, ALFRED DOLGE, 122 EAST 13th STREET.

— ESTABLISHED 1857. —

JULIUS BAUER & CO.,

— MANUFACTURERS OF —

**Grand, Upright
and Square****PIANOS.**A careful comparison of the **BAUER PIANO** with those of leading Eastern makers respectfully solicited.
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY AND WAREROOMS: 156 and 158 Wabash Ave., CHICAGO.

**IVERS & POND
PIANOS**

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI, Mr. J. P. COUPA, Mr. WM. SCHUBERT, Mr. FERRARE, Mr. S. DE LA COVA, Mr. CHAS. DE JANON, Mr. H. WORRELL, Mr. N. W. GOULD, Mr. N. J. LEPKOWSKI, and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KURTZMAN PIANOS.

Grand, Square and Upright.

C. KURTZMAN & CO.,

MANUFACTURERS,

106, 108 & 110 Broadway, Buffalo, N. Y.

OUR PIANO

Is the Triumph of the Age!

A MODEL OF PERFECTION!
A SPLENDID FIRST-CLASS INSTRUMENT!

Its leading characteristics are
1st. A Full, Rich, Pure Singing Tone.
2d. A Finely Regulated, Delicate Touch.
3d. A Perfectly Even, Well Balanced Scale.
4th. The whole composed of the Choicest Material and of the most Thorough Workmanship.
NOTHING MORE, NOTHING LESS, can or will ever comprise a First-Class Piano, and as such we unhesitatingly place them before the world.

SEND FOR CATALOGUE.

SMITH AMERICAN ORGAN
AND PIANO CO.,

531 Tremont Street, Boston, Mass.

BRANCH HOUSES: { Kansas City, Mo.
London, Eng.

C. N. STIMPSON,

MANUFACTURER OF

Carved * Piano * Legs,

LYRES and TRUSSES for Upright Pianos,
large variety of New Designs for Upright and
Grand Pianos.

ADDRESS WESTFIELD, MASS.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States
Centennial Exhibition, 1876.

And are admitted to be the most Celebrated In-
struments of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on application.
Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.
Factory, from 233 to 245 E. 23d St., New York.

THE KELLER PIANO,

MANUFACTURED BY

THE KELLER PIANO CO.,

BRIDGEPORT, CONN.

New York Warerooms: 17 E. 14th St.

W. H. BUSH & CO.,



WAREROOMS: 243-245 East Chicago Avenue;
FACTORY: 61-63-65 Pearson Street,
AGENTS WANTED. CHICAGO ILL.

F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,
NEW YORK.

Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

Telegraph and R.R. Station: { OFFICE AND FACTORY:
ESSEX, CONN. { IVORYTON, CONN.

Highest Award at New Orleans Exposition, 1885.

BEHR BROTHERS & CO.

— MANUFACTURERS OF —

GRAND AND UPRIGHT PIANOS,
With Patent Harmonic Scale, Patent Cylinder
Top, Patent Finger Guard, Patent Steel Action
Frame, Patent Endwood Stringbridge, Patent
Touch Regulator, and

— PATENT PIANO MUFFLER —
The last reduces the tone to a mere Pianissimo,
and saves wear of the Piano.

WAREROOMS: { 15 East 14th Street, New York.
1239 Chestnut St., Philadelphia.
FACTORY AND OFFICE: 292 to 298 11th Avenue
NEW YORK



BAUS & COMPANY,

— MANUFACTURERS OF THE —

"INCOMPARABLE" BAUS PIANOS.

FACTORY:

553 to 557 West 30th Street, New York.



THE A. B. CHASE CO.
NORWALK, OHIO,

MANUFACTURERS OF BOTH

Pianos & Organs,

JUSTLY CELEBRATED FOR
SUPERIOR TONE QUALITY, RESPONSIVE
ACTION, PERFECT WORKMANSHIP,
FINE FINISH AND GREAT
DURABILITY.

For Prices and Territory address the Manufacturers.

TRYBER & SWEETLAND,

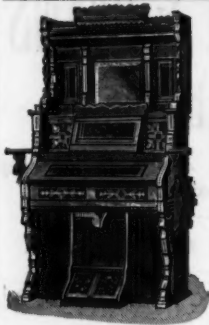
MANUFACTURERS OF

The Lakeside Organ,

1251 GRENSHAW STREET, COR. ROCKWELL,

CHICAGO, ILL.

SEND FOR CATALOGUE.



A. NILSON & CO.,

— MANUFACTURERS OF —

Square and Upright Pianos.

WAREROOMS AND FACTORY:

472 WEST 43d STREET, NEW YORK.

PACKARD ORGAN. FORT WAYNE ORGAN CO.,

IT HAS NO SUPERIOR!

SEND FOR CATALOGUE AND PRICES TO

FORT WAYNE, IND.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

ESTABLISHED 1854.

Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

BABY GRAND.

THE SMALLEST GRAND
PIANO MADE.

Remarkable for powerful sympathetic
tone, pliable action and absolute dura-
bility.

GEO. STECK & CO.

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT,

THE SMALLEST UPRIGHT
PIANO MADE.

Containing all improvements, com-
bined with great strength and volumi-
nous tone, adapted for Schools, Flats
and Small Apartments.

JARDINE & SON

ORGAN BUILDERS,

318 & 320 East 39th St., New York.

LIST OF OUR LARGEST

GRAND ORGANS:

Fifth Avenue Cathedral, N. Y.,

4 manuals; St. George's Ch.,

N. Y., 4; St. Paul's M. E. Ch.,

N. Y., 4; Fifth Avenue Pres.

Ch., N. Y., 3; Brooklyn Tab.

ernacle, 4; First Presbyterian,

Philadelphia, 3; Trinity Ch.,

San Francisco, 3; Christ Ch.,

New Orleans, 3; and Pitts-

burgh R.C. Cathedral, 4.

WEGMAN & CO.

Piano Manufacturers.

All our instruments contain the full iron frame with
the patent tuning pin. The greatest invention of the
age; any radical changes in the climate, heat or
dampness cannot affect the standing in tune of our
instruments, and therefore we challenge the world
that ours will excel any other.

AUBURN, N. Y.



THE "MILLER" ORGAN

Is the Best and Most Salable
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT REP-
RESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



STULTZ & BAUER,

— MANUFACTURERS OF —

Upright and Square

PIANOS.

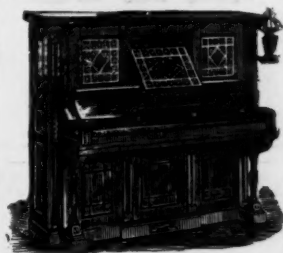
Factory and Warerooms, 338 and 340 East 31st Street, New York.

BROWN & SIMPSON,

Manufacturers of First-Class

UPRIGHT PIANOS,

WORCESTER, MASS.



CONOVER BROS.

MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists
and salesmen, are our Patent Action, Patent Metal Action Rail
and Patent Telescopic Lamp Bracket.
Our Pianos are endorsed by such eminent judges as Mme.
Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletski
E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of
San Francisco, and many others.

400 & 402 West Fourteenth Street,
and 27, 29, 41, 43 & 45 Ninth Avenue, NEW YORK.

OPERA PIANO.

The Best Piano in the Market.

PEEK & SON, Manufacturers,

Special Terms and Prices to
Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.



"CROWN" ORGANS,

For Church and Parlor use.

MANUFACTURED BY

GEO. P. BENT,

281 to 289 Wabash Avenue, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS.



WM. ROHLFING & CO.,

— DIRECT IMPORTERS OF —

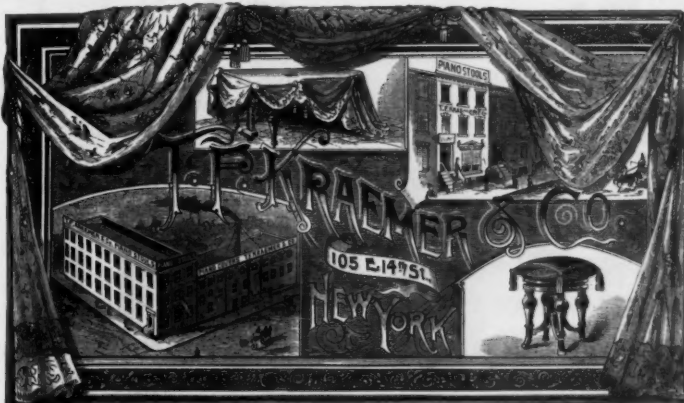
Foreign Music.

INCLUDING
Edition "Peters," "Andre," and all Standard
Editions. Publishers of Edition "Rohlfing."

The Trade throughout the United States and Canada
supplied at Lowest Trade Prices.

Write for Terms and Catalogues to

WM. ROHLFING & CO., Milwaukee, Wis.



Manufacturers of PIANO STOOLS and MUSIC RACKS; Domestic and Imported Piano
Covers and Scarfs, Fitted Grand and Upright Covers, Rubber and Fleece Covers, Ware-
room and Road Covers of every description. Artists' Busts, and Embroidered Flags and
Banners for Musical Societies.

FACTORIES IN STEINWAY, LONG ISLAND CITY.

Warerooms, 105 East Fourteenth St., near Steinway Hall, New York.

P. O. BOX 2020. SEND FOR ILLUSTRATED CATALOGUE. LOWEST PRICES.

E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequalled in Beauty of Design, Excellence of Construction and
Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREROOMS: 828 and 830 SEVENTH AVENUE, NEW YORK CITY.

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK.
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
Long Island City, opposite 120th Street, New York City.

ESTEY ORGANS



MADE UPON
HONOR
SOLD UPON MERIT
KNOWN THE WORLD OVER

UNEQUALLED
IN
TONE

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

C. C. BRICCS & CO.

Upright, Square and Grand Pianos.

5th APPLETON STREET, BOSTON, MASS. | NEW YORK WAREROOMS: 74 FIFTH AVENUE.

BEST FINISHED, EASIEST ROLLING AND STRONGEST CASTER MADE.

LONG STEM.



Wheel, 1 3/4 inch.

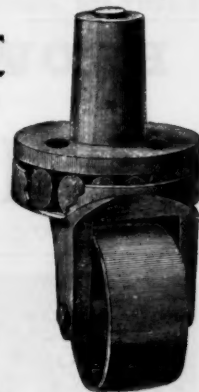
PAYSON'S

ANTI-FRICTION PIANO PATENT
60,000 SETS IN USE.
SOLE AGENT.

ALFRED DOLGE.

PIANO AND ORGAN MATERIALS.

No. 122 East 13th Street,



Wheel, 2 inch.

SEND FOR ILLUSTRATED CATALOGUE.

NEW YORK.

'BEHNING'

Square, Upright and Grand Pianos



Factory: 128th Street near Third Avenue, New York.

BEHNING & SON.

BENT PIANOS,

UPRIGHT AND SQUARE.

R. M. BENT & CO., Manufacturers, being permanently located in their new Factory, are prepared to place additional agencies. Prices low. Write for Illustrated Catalogue.

MANUFACTORY AND WAREROOMS:
BENT'S TEMPLE OF MUSIC, 767 and 769 Tenth Avenue, and 500 to 506 West 52d Street, New York.

JAMES M. STARR & CO.

— MANUFACTURERS OF THE —

STARR PIANO,

Offer to the Trade a PIANO worthy of trial and consideration.

SEND FOR CATALOGUE AND PRICES TO THE MANUFACTURERS.

RICHMOND, INDIANA.

LOCKWOOD PRESS, 126 and 128 Duane Street. Cor. Church, New York.

